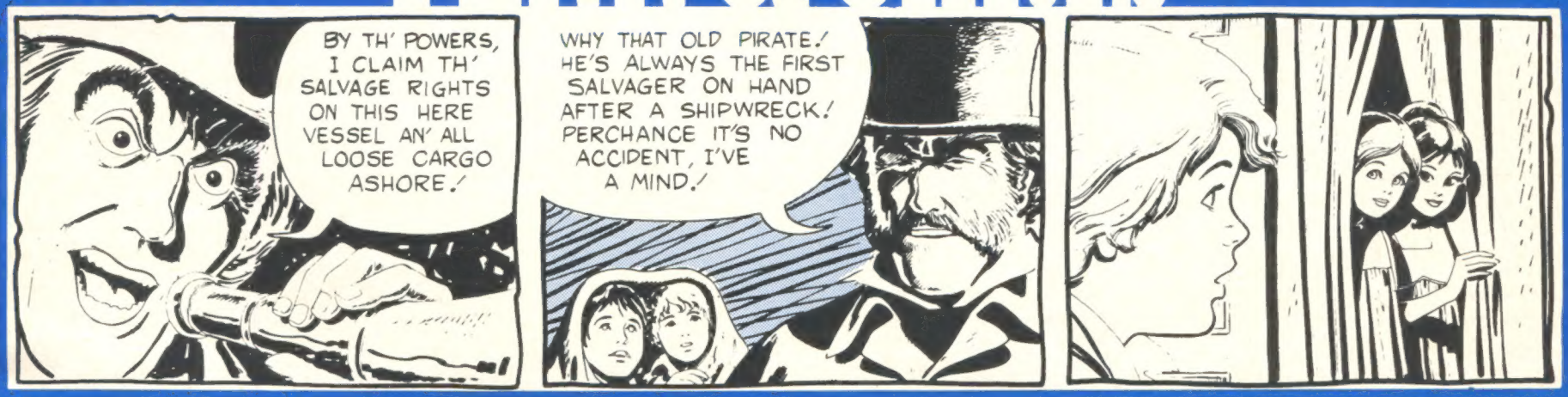
Graphic Story WORLD

COMIC BOOKS · UNDERGROUND COMIX · ANIMATION · BOOKS · REVIEWS · COLUMNS

Number Eight

60 Cents

"PENN & CHRIS"


BY TH' POWERS, I CLAIM TH' SALVAGE RIGHTS ON THIS HERE VESSEL AN' ALL LOOSE CARGO ASHORE!
WHY THAT OLD PIRATE! HE'S ALWAYS THE FIRST SALVAGER ON HAND AFTER A SHIPWRECK! PERCHANCE IT'S NO ACCIDENT, I'VE A MIND!

Beginning...a great NEW story by Dan Spiegle

DAN O'NEILL AND THE AIR PIRATES, Clay Geerdes · THE EC FAN–ADDICT CON–VENTION, John Benson · STERANKO: Q&A, Mike Baron · WONDERWORLD FORUM

The OLIVIER RAMEAU Series, by Greg and Dany: LE CHATEAU DES 4 LUNES (THE CASTLE OF 4 MOONS). In the Oz-like fairy nation of Reverose there may not be atomic bombs or income tax to worry about, but with dragons and witches there's still lots of use for a hero. In the latest volume the danger is more subtle, as two confidence men from the real world stray across the border and realize that the rich and trusting Reveroseans offer them a golden opportunity. Their high-pressure sales tactics almost strip the land before Olivier Rameau and the wizard Ebouriffon find a plan to show them in their true light. Fans of the more sophisticated funny-animal fantasies should find this series well to their liking. The OLIVIER RAMEAU series is 48 pages, in full color, 8¼" x 11", paperbound. In French. $1.50 a volume.

OL1 = LA MERVEILLEUSE ODYSSEE D'OLIVIER RAMEAU ET DE COLOMBE TIREDAILE

OL2 = LA BULLE DE SI-C'ETAIT-VRAI
THE BUBBLE OF IF-IT-WERE-TRUE

OL3 = LE CHATEAU DES 4 LUNES
THE CASTLE OF 4 MOONS

The BLAKE & MORTIMER Series, by Edgar P. Jacobs: LE PIEGE DIABOLIQUE (THE DIABOLIC TRAP). Professor Mortimer is enticed into a booby-trapped time machine and enters a harrowing adventure in the past and present. This volume is considered by French fans to be one of the greatest science fiction novels in comic-art form; there are numerous reviews and critiques of it in French fan magazines, and samples have been chosen for inclusion in such works as *75 Years of the Comics* and *Les Chefs-d'Oeuvre de la Bande Dessinee*. In full color, 8 3/4" x 11 1/2", hardbound. In French. $2.75.

BL3 = LE MYSTERE DE LA GRANDE PYRAMIDE, Volume I (56 pages)

BL4 = LE MYSTERE DE LA GRANDE PYRAMIDE, Volume II (56 pages)

BL8 = LE PIEGE DIABOLIQUE (THE DIABOLIC TRAP) (64 pages)

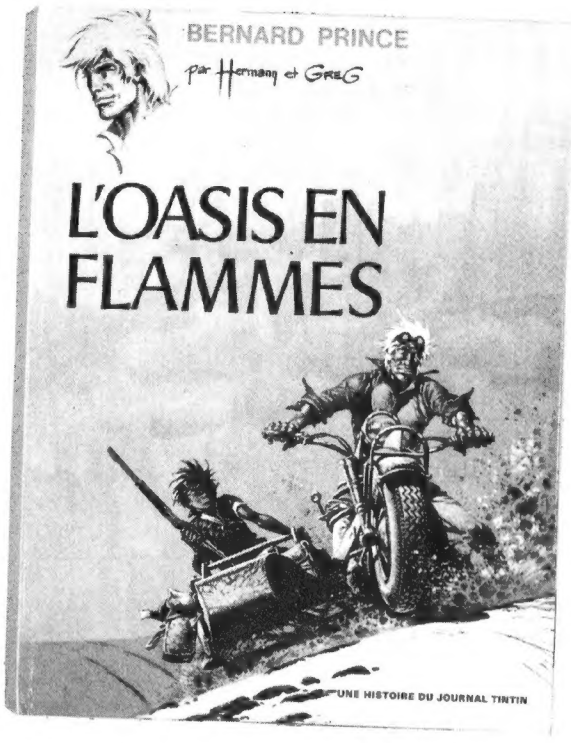
PHOENIX, by Osamu Tezuka. Kosei Ono says of PHOENIX, "This is quite a long comics epic (science fiction) novel, and so far five volumes are published by Mushi Pro Shoji. There's no sign of a number on any volume because each is independent and readers can start at any volume they like. The common characteristic through the series is the phoenix, who is the immortal spirit of the cosmos and who watches the rise and fall of the human (and other intelligent) races of the planet Earth. The story covers eons of time. The order in which Tezuka drew them is: (1) Volume of Dawn (prehistoric age of Japan). (2) Volume of Future. (3) Volume of Yamato (ancient Japan) and Space (ultra future). (4) Volume of Ho-oh (legendary immortal bird of which the ancient Japanese dreamed). (5) Volume of Rebirth (reincarnation). Each is a separate story and the novel is still unfinished. You should understand that this huge epic deals with the Japanese way of seeing life and death, connected with Oriental thought. So, actually, I feel that there should not be any kind of *end* in this series of comics." See *CARTOONIST PROfiles* 9, pgs. 18-19, 21. This is a graphic novel comparable to such science fiction classics as Olaf Stapledon's *Last and First Men*, Arthur C. Clarke's *Childhood's End*, or James White's *Second Ending*. Each volume is approximately 300 pages. 7 1/8" x 10 1/8", paperbound. In Japanese. $1.65 each.

DRACULA, Tomo 1. FINALLY! After eight months of waiting we have the Spanish DRACULA volume, possibly the most beautiful comic art book ever published——almost 300 pages in full color, printed on high quality book paper, and bound in a hardback, cloth-stamped case binding illustrated in brilliant color by Esteban Maroto. This is a bound collection of the first 12 issues of Spain's most prestigious horror comics magazine (in fact, DRACULA's leading artists, Esteban Maroto and Jose Maria Bea, are now among the most popular illustrators in James Warren's American magazines), and because of a change in editorial policy no comparable volume can be expected in the future. CONTENTS INCLUDE: a *complete* 12-part barbarian-warrior heroic fantasy by Maroto; a *complete* 8-part pop-art adventure fantasy with satiric in-group references to American costume-hero comics, Disney cartoons, and fantasy novels by Solsona; and horror stories in the familiar jugular vein by Maroto, Bea, Sio, Gimenez, and Lopez Blanco. GRAPHIC STORY BOOKSHOP offers the only complete edition of DRACULA available in the United States. 292 pages, in full color, 9" x 11 7/8", hardbound. In Spanish. LIMITED QUANTITY. While they last: Only $9.00.

Bound volumes of TINTIN MAGAZINE: Each volume contains *ten* consecutive issues of the weekly Belgian TINTIN slick-paper comics magazine, handsomely bound from newsstand returns. "More than 600 pages, " to quote their own advertisement. Detective strips, science fiction, Westerns, funny animals, medieval adventure, and a wide variety of others. (Sorry, no adventures of Tintin, himself.) An excellent way to get acquainted with the most popular French Belgian strips, heroes and artists. NOTE: TINTIN MAGAZINE publishes stories serially. Any one volume will contain many adventures in progress, but only a few complete stories. In French. $4.00 each.

California residents please add 5% sales tax.

GRAPHIC STORY bookshop P. O. BOX 2053, CULVER CITY, CALIFORNIA 90230



AUX FRONTIÈRES DE L'IMPOSSIBLE, UNE AVENTURE D'HAXTUR
LES PEUPLES DE LA NUIT
TEXTES ET ILLUSTRATIONS DE VICTOR DE LA FUENTE

GRAPHIC STORY BOOKSHOP IS PLEASED TO ANNOUNCE OUTSTANDING NEW BOOKS IN TWO EXCEPTIONAL ADVENTURE SERIES...

The Bernard Prince Series, by Greg and Hermann: L'OASIS EN FLAMMES (OASIS IN FLAMES) is the latest Bernard Prince volume in this immensely popular series—and fully up to the high standards of past tales. Winner of the 1970 Prix Phenix for Best Foreign Comic Strip. Bernard Prince is a former Interpol agent turned ship owner, and these are his and his small crew's adventures as his cargoes take the "Cormoran" into troubled waters across the world. GRAPHIC STORY BOOKSHOP stocks all books in the series that are in print (the first volume, *Le General Satan*, will be reprinted in mid-1973). 46 pages, in full color, hardbound, 8 3/4" x 11 1/2". In French. $2.75 a volume.

BP2 = TONNERRE SUR CORONADO / THUNDER OVER CORONADO ::: BP3 = LA FRONTIERE DE L'ENFER / THE BORDER OF HELL
BP4 = AVENTURE A MANHATTAN / ADVENTURE IN MANHATTAN ::: BP5 = L'OASIS EN FLAMES / OASIS IN FLAMES

The Bruno Brazil Series, by Louis Albert and William Vance: LA CITE PETRIFIEE (THE PETRIFIED CITY) is brand-new—and the best Bruno Brazil tale to date. A secret agent series, Bruno Brazil and his associates more often fight against criminal masterminds and vast organizations of crime than unfriendly governments. Each new story has been better than the last. 46 pages, in full color. The first two volumes are paperbound, at $1.50 each. The two latest are hardbound at $2.75 each.

BB1 = LE REQUIN QUI MOURUT DEUX FOIS / THE SHARK THAT DIED TWICE ::: BB2 = COMMANDO CAIMAN / THE CAIMAN COMMANDOS
BB3 = LES YEUX SANS VISAGE / THE EYES WITHOUT A FACE ::: BB4 = LA CITE PETRIFIEE / THE PETRIFIED CITY

HERBLOCK'S STATE OF THE UNION, by Herbert Block. The latest collection of political cartoons by one of the most influential cartoonists in the world. The over 350 cartoons cover the period from the end of 1968 to the 1972 Presidential nominations. The cartoons are grouped in 12 subject fields (domestic politics, foreign policy, civil rights, gun control legislation, etc.), and in addition Herblock has written for this edition a lengthy satirical editorial statement on each issue. Herblock makes his points with such conciseness and wit that even those who don't agree with his political bias (he's an anti-Nixon Democrat) will concede that his arguments are skillfully presented. An invaluable volume for those who want a record of current American political history in cartoon form. 224 pages, hardbound. In English. $6.95.

The HAXTUR series, by Victor de la Fuente. In this heroic fantasy series, Haxtur ventures upon an endless quest through an eerie landscape peopled by robots and witches, monsters and tyrants. De la Fuente's artwork is vigorous and powerful, and will be enjoyed by all fans of heroic fantasy art. This is the first Spanish comics album that the French have reprinted, attesting to its quality. NOTE: We are currently entirely sold out of all copies of the Spanish edition that we advertised in our last issue. We hope to have more in about a month. In the meanwhile, we can offer the French edition of the first volume (the second volume has not yet been translated into French). 48 pages, full color, 8 3/4" x 11 3/4", hardbound. In French. $2.75.

HX1 = LES PEUPLES DE LA NUIT / THE PEOPLE OF THE NIGHT

PHENIX A ten-yearly French comic art study magazine of 64 pages, with lavishly illustrated articles on such artists as Neal Adams, Caniff, Hogarth, Infantino, Kubert, etc., and on their European counterparts, Druillet, Giraud, Gotlib, Hermann, Pratt, etc. Also news of current developments in comic art publications around the world, including U. S. fan magazines and comix. Six-month subscriptions (5 issues) for $8.82; one year (10 issues) for $16.80. Back issues: $1.00 an issue for #1 (36 pages), $1.50 an issue for #3-#6, #10-#14 (100 pages), $2.00 an issue for #15-#19 (100 pages), #20 to date (64 pages).

BANG! An irregular Spanish comics study magazine of 68 pages, concentrating primarily on original Spanish comics and on their illustrators—Bernet, Buylla, Maroto, Freixas, Gimenez, Longaron, etc. Past issues have contained a complete twenty-three page episode of Carlos Gimenez's famous "Dani Futuro," a complete seventeen-page "Dan Lacombe" adventure story drawn by Jorge Bernet, an interview with Frank Robbins, and more. Handsomely designed and well printed. Six-issue subscriptions for $9.00. Back issues, $2.00 an issue. Currently available: #5 and #6. JUST ARRIVED: #7-8, a double issue, 116 pages, $4.00.

LEO Magazine. For those who want to see what a Japanese comic book looks like, we've acquired a limited number of sets of LEO from its publisher. This monthly comic ceased publication with its seventh issue (Oct. 1971 - April 1972), so we are able to offer complete, mint sets. Each issue is about the size of a small telephone directory, a mixture of full-color and monotone pages. LEO was published for younger children, and thus the stories are relatively easy to follow by the non-Japanese-reading collector. The contents include episodes from Tezuka's *Astro Boy*, plus the beginning of his *Kimba*, possibly the two Japanese comic-art adventures best known to Americans through their TV cartoons. We have an extremely limited number (4) of complete sets plus a few individual sample issues. 7 1/8" x 10 1/8"; the complete set is 5" thick. $10.00 per complete set; $1.50 per sample issue.

California residents please add 5% sales tax.

GRAPHIC STORY bookshop P. O. BOX 2053, CULVER CITY, CALIFORNIA 90230

The Editor's Table

THAT SINGLE PAGE of Dan Spiegle's "Penn and Chris" attracted a lot of attention in our sixth issue—and many readers asked if the WORLD could print the entire story. We had to say we couldn't. Dan Spiegle drew only three sample pages for the syndicates. There weren't any more.

And then one day, Dan telephoned and asked, "How'd you like to publish the *whole* story? Right from the beginning? I've always believed in 'Penn and Chris,' and I'd like to know what your readers think." From the moment those sample pages had come across my table, here, I'd believed in the potential of "Penn and Chris," too, and the reply was instantaneous.

So here you are, beginning in this issue, a brand new "Penn and Chris" story, written and drawn by the enormously popular Gold Key artist especially for GRAPHIC STORY WORLD (and designed with future syndication in mind). I like it immensely, and I believe you will, as well. Today, newspaper strip enthusiasts remember his "Hopalong Cassidy." Tomorrow, I have a feeling they'll all be remembering Dan Spiegle's "Penn and Chris." Chapter One begins on page 4. It may be the first chapter of a new *Treasure Island* or the opening chapter of a visual *Tom Sawyer*.

Graphic stories will continue to be a part of the WORLD. (And "Penn and Chris" isn't the only new tale in the issue—another adventure of Bob Foster's Myron Moose, star of *Myron Moose Funnies*, appears on page 13, just after John Benson's fine report on the recent EC Fan-Addict Convention.) In issues to come, we'll be featuring more outstanding stories by the world's leading graphic story creators. They'll be stories of a kind no other American magazine is publishing, stories that don't fit the rigid mold comic book publishers have locked the field into.

"Wonderworld Forum" begins this issue, too, and it is open to all the subjects that the regular letter column can't contain. "Tarzan" artist and writer Russ Manning leads off "Forum" this time around. Next issue, it could be you.

Walt Disney and Mickey Mouse fans will be writing a lot of letters, I suspect, after they read Clay Geerdes' "Comix World." Clay's views are those of the underground, and his story on Dan O'Neill and the Air Pirates goes a long way towards explaining the new cartoonists' attitude about Disney and his creations. Those who remember the great days of Mickey Mouse and the Disney Studios may have a different picture.

All our regular features are back this issue, too—to stay. As those of you who are charter subscribers know, the WORLD has changed a great deal since its first issue. We began as a 12-page newsletter, publishing almost as much advertising as news. Today, we're a magazine unlike any other in the field, and yet I believe the change has been evolutionary. Although this issue contains 24 pages more than that first WORLD, the spirit and intent of the magazine remain the same. Each experiment we've made has been to test the value of what's gone before, or to develop it further. You've asked, overwhelmingly, for the permanent return of the letter column, the limited edition press reviews, and an editorial column of news about the WORLD itself. In the past, we've published as much advertising as possible, as a service to both readers and advertisers (limited press publishers, mainly), but in the future we will restrict advertising to seven pages an issue to assure you of the maximum amount of stories, articles, columns, and features.

AS OUR CIRCULATION has grown, demand for back issues has grown as well. However, we're now completely sold out of every issue except GRAPHIC STORY WORLD 5, which is still available at 50¢ while copies last. We're increasing the print-run again with this issue — but if you want to be sure of receiving all our future WORLDs, I urge you to subscribe.

We've also received requests from subscribers for information about the code numbers on their address label.

The number at the lower left is the last issue due on a subscription. For the final issue, "EXPIRED" appears instead—and (fair warning) we don't solicit subscription renewals by letter reminders or by sending additional issues.

And the number in the lower right is a mailing zone number for our office use.

Many WORLD subscribers are neglecting to send changes of address when they move. Usually, we receive a notice of the new address from the Postal Service —but this not only delays the magazine on its way to the reader, it's also very costly for us. There's a charge for the address correction, and we have to send out a *new* copy, since the Postal Service destroys the old one. Our loss is considerable. So in the future, we'll have to charge subscribers for the copy by deducting it from their subscription, if they haven't informed us of their new address. Sorry. It's necessary if WORLD subscription rates are to be kept low...

WITH THE GROWTH in editorial content, and the great increase in the use of photographs and illustrations, and our continued circulation climb, production problems have arisen. Like you, we want to see the WORLD published more often, but the time necessary to do the job just isn't available. Writing, illustrating, editing, designing, assembling, and mailing the magazine takes far more time than the printing and binding. Each new subscription takes a little more time. The total man-hours required to produce GRAPHIC STORY WORLD is as great as that of many mass-circulation magazines, all with far larger editorial and production staffs. Although we've become more efficient (if we were still publishing the 12-page WORLD, production time would be only a fraction of what it was that first issue), it is clear that our present production methods must be changed if the WORLD and its publications are to continue to grow. We could continue to hold to our present schedule, but that isn't good enough — and it would mean that many of the genuinely outstanding articles, graphic stories, interviews, reports, and features that are at hand or on the immediate horizon could never be published. Not enough issues can be published quickly enough, and not enough pages can be set in type, if we continue to produce the magazine as we have.

There is only one real solution—to switch to commercial typesetting, and with the vast amount of additional production time that will give us, to publish a larger magazine, one big enough to print the solid, in-depth articles that you've indicated you want. And so, in the very near future, the WORLD is going to become *two* magazines.

The first, today's WORLD, will continue to print the same wide variety of short articles, interviews, columns and departments it always has, as well as outstanding graphic stories.

The second will be a big quarterly magazine—52-pages, I believe—and it will publish the long, fully-developed interviews, articles and stories that we just can't fit into the WORLD. Fred Patten's book column will move to the new quarterly, where it will have enough room to become a column of serious criticism. Taking its place will be a new "Book World," one listing *all* graphic story book publications as they are scheduled by the publishers.

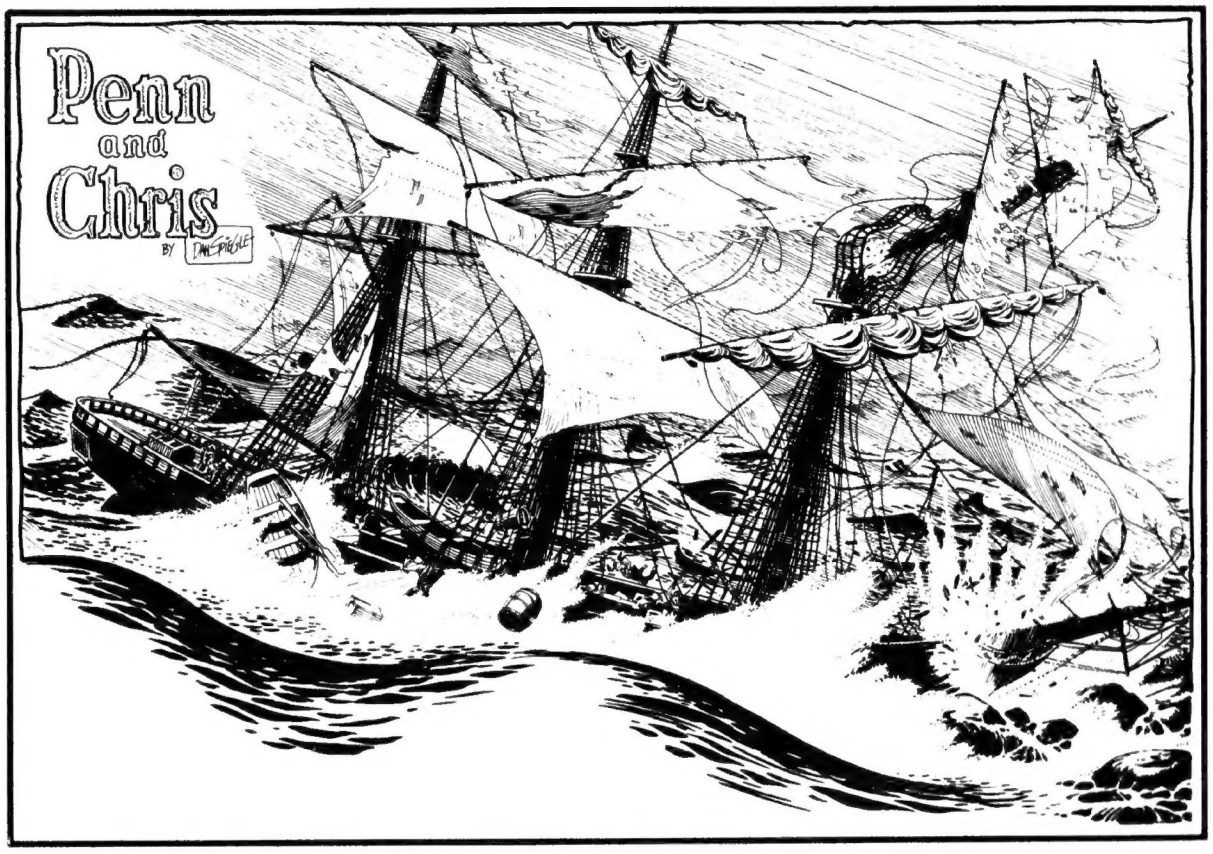
The new quarterly will lead off with outstanding material, most of it already on my table. From the newspaper strip world, we have one of the finest interviews that has ever been done with Milton Caniff. In it, he answers questions about "Terry and the Pirates," his association with the great Noel Sickles (who contributed so much to the Caniff-Sickles style), and "Steve Canyon"—questions no one has ever asked before. From the comic book world, the quarterly will publish for the first time the artwork of one of today's and yesterday's most famous artists for the progenitor of one of today's most famous characters —a really astonishing discovery. And from the international graphic story world, we will publish the first English translation of a tale from Philippe Druillet's extraordinary series for *Pilote* magazine, "Lone Sloane." There will be more, of course, and in the next issue of GRAPHIC STORY WORLD we'll have the full details.

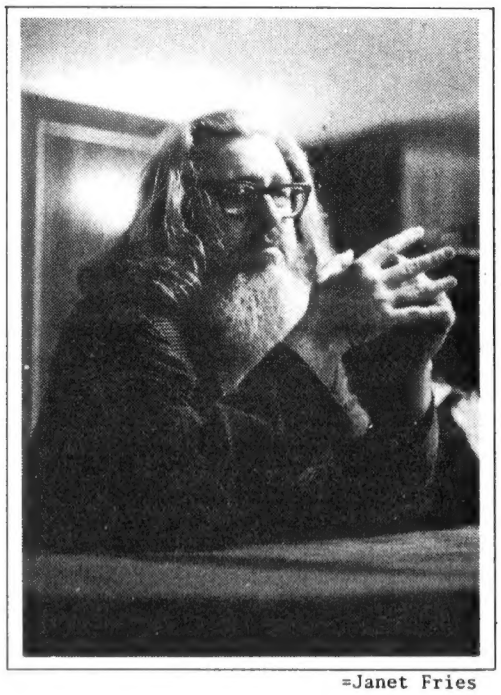
The new magazine will take nothing from the WORLD, however. All of the features for WORLD 9 are already at hand, and I'm very proud of them. Leading off will be the *first* English translation of an 8-page story about one of Europe's most popular adventure heroes, Bernard Prince, written by *Tintin* magazine editor Michael Greg and drawn by Hermann. There'll be the *first* publication of a once-projected daily newspaper strip based on Edgar Rice Burroughs' Pellucidar series — written by Marvel's Roy Thomas and drawn by Ross Andru. All this in addition to the second chapter of Dan Spiegle's "Penn and Chris," which—if anything—is even better than this first part, and a full complement of departments and columns.

We've worked hard to make our magazine the kind we believe you want. Now all our efforts are at last becoming visible. If you like what we're doing, and you give us the same support in the future that you've given us in the past, I know that together we can create the kind of graphic story field each of us has always wanted.

=The Editor

Graphic Story WORLD FOR DECEMBER





=Janet Fries

COVER: "Penn and Chris," drawings by Dan Spiegle, design by David Miles. ABOVE: *Mad's* William Gaines. See page 9.

GRAPHIC STORIES

PENN AND CHRIS, by Dan Spiegle 4
Chapter One: "On the Beach." *Beginning a great new adventure story of the sea.*

KRAZY MOOSE, starring Myron Moose, by Bob Foster 13

INTERVIEW

STERANKO: Q & A, transcribed and annotated by Mike Baron 20
Jim Steranko talks of film and the graphic story.

COLUMNS

John Benson's BETWEEN THE PANELS: "The EC Fan-Addict Convention" 9

Clay Geerdes' COMIC WORLD: "Dan O'Neil and 16 the Air Pirates"
The new cartoonists look at Walt Disney's world.

GRAPHIC STORY REVIEW

14 THE BOOK WORLD, conducted by Fred Patten
Reviewed: Hogarth's *Tarzan of the Apes;* Arriola's *Gordo* series.

24 THE LIMITED EDITION PRESS, by Richard Kyle
New limited edition and fan publications.

DEPARTMENTS

2 THE EDITOR'S TABLE

19 WONDERWORLD FORUM *Beginning a new column.*

23 THE ROUND TABLE *Letters from the readers.*

25 NEWSWORLD

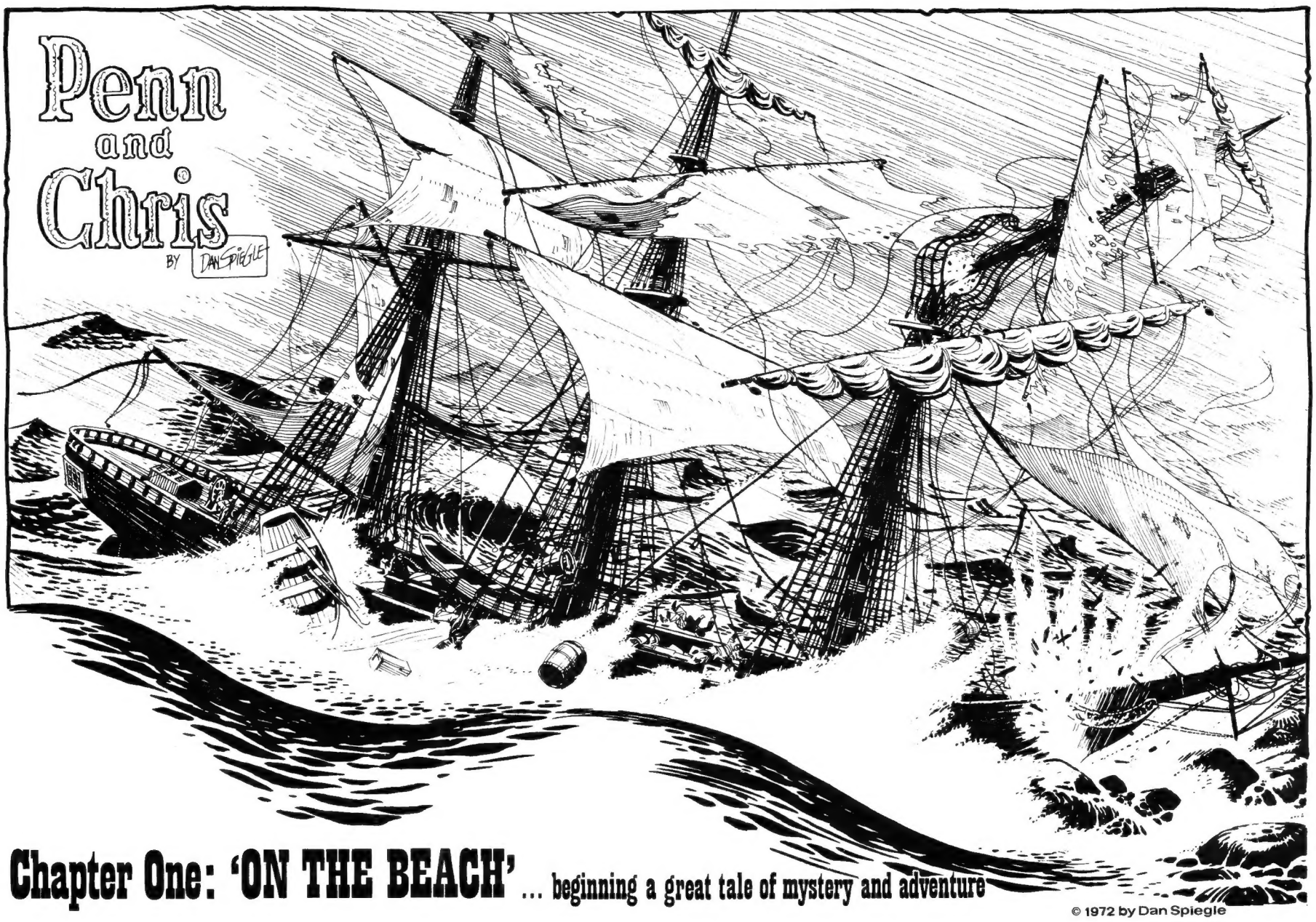
Richard Kyle, Editor & Publisher

BOOK EDITOR: Fred Patten :: CONTRIBUTING EDITORS: *U. S.*: John Benson, Shel Dorf, Clay Geerdes, Milt Gray, Hames Ware :: *Australia*: John Ryan :: *Finland*: Reijo J. Laaksonen :: *France*: Jean Pierre Dionnet :: *Japan*: Kosei Ono :: *Italy*: Nino Bernazzali :: *Mexico*: Francisco Jose Martinez :: *Spain*: Agustin Riera :: *Sweden*: Magnus Knutsson

GRAPHIC STORY WORLD, December 1972, Volume 2, Number 4, Whole Number 8. Published bi-monthly by Richard Kyle. Office of Publication: 2450 Cedar Avenue, Long Beach, California 90806. ADDRESS ALL SUBSCRIPTIONS AND CORRESPONDENCE TO: P. O. Box 16168, Long Beach, California 90806. SUBSCRIPTION RATES: U.S., Canada, and Mexico: One year (six issues), $3.00. Australia: One year, A$4.00, from John Ryan, P. O. Box 24, Yeronga, Qld. 4104, Australia. Other countries: One year, $4.00. Single copies, $.60. ADVERTISING: Advertising rates and standards provided on request. Printed in U.S.A.

Entire contents copyright © 1972 by Richard Kyle.

Application to mail at second-class postage rates is pending at Long Beach, California.



Chapter One: 'ON THE BEACH' ... beginning a great tale of mystery and adventure

© 1972 by Dan Spiegle

NATHAN!... DO BE CAREFUL!
BEST MAKE PLENTY OF HOT BROTH FOR THE SURVIVORS, WHILST I'M GONE. ALMA AND BRIDGET WILL LEND A HAND.... EYE?
YES, FATHER.

Penn and Chris

BY DAN SPIEGLE

LEND ME A HAND./ I'LL TRY TO GIVE THEM BRANDY.

WHO ARE THEY?

COUGH./

THEY BE TH' CAP'N'S CABIN-BOYS, SIR. AN' BROTHERS, TOO./

HOW DO YOU FEEL, BOYS?

THAT'S SOME BETTER, SURE ENOUGH, SIR./

COUGH./

DAN SPIEGLE

I THOUGHT WE BE DEAD NOW AND UNDER HATCHES./

MY HOUSE IS UP THE HILL APIECE. WE'LL MOVE....

AHOY!... AHOY, TH' BEACH./

WE HEAR YOU./ WHAT IS YOUR PLEASURE?

THIS BE CAP'N' KEEL ABOARD TH' BRIGANTINE "MIQUELON"./

BY TH' POWERS, I CLAIM TH' SALVAGE RIGHTS ON THIS HERE VESSEL AN' ALL LOOSE CARGO ASHORE./

WHY THAT OLD PIRATE./ HE'S ALWAYS THE FIRST SALVAGER ON HAND AFTER A SHIPWRECK./ PERCHANCE IT'S NO ACCIDENT, I'VE A MIND./

Penn and Chris

BY DAN SPIEGLE

HOW DID YOU "JUST HAPPEN" ON THIS WRECK, CAPTAIN KEEL?

I KIN SMELL 'EM, SIR; STRAIGHT I CAN./ WE'LL LAY TO 'TILL TH' SEA ABATES... THEN START TH' SALVAGIN'./

I DON'T HALF A QUARTER TRUST HIM./ AROUND THESE PARTS THEY SAY HE MUST HAVE A PARTNER WHO PIPES HIM SCUTTLE BUTT ABOUT THE COASTAL SHIPPING.

WHERE'S YOUR CAPTAIN?

OVER YONDER.

SIR, I'M CAPTAIN REDDING. I LIVE ABOVE THIS CLIFF. MY SERVANT SAW YOUR PLIGHT.

I'M CAP'N McKENNON. THANKY FOR HEAVIN' TO, CAP'N. I'LL TAKE IT KIND IF YOU'LL SEE TO MY CREW. I DURST MOVE FOR A SPELL. TH' SEA POUNDED ME A BIT.

WE'LL FETCH A CARRAGE FOR YOU TO RIDE UP THE HILL.

AN' IF I MIGHT MAKE SO FREE AS TO AX ***ANOTHER*** CIVILITY..... MY CABIN BOYS, PENN AN' CHRIS. GOOD LADS THEY BE, BUT WITHOUT PARENTS. I TOOK 'EM ABOARD IN BOSTON. COULD YOU PUT THEM UP 'TILL I CAN MAKE OTHER PLANS?

H'MMM.... I DARE SAY... FOR A SPELL.

SHAKE OUT ANOTHER REEF, LADS./ HERE BE THE WAGONS./ HELP THE CRIPPLED ABOARD.

AYE, SIR./

DAN SPIEGLE

I'M CAST DOWN, CHRIS./ TO LOSE OUR SHIP AFTER SUCH TOIL IS A GREAT MISSFORTUNE TO BEFALL US./

AYE, PENN./ WE'RE TOO YOUNG TO BE "ON THE BEACH" ALREADY./

Penn and Chris

BY DAN SPIEGLE

AH, NEAL! THAT BE A SIGHT! TH' CAP'N AN' HIS CREW SHOWIN' THEIR STERN TO TH' WRECK WOTS ALL OURS!

AYE, CAP'N KEEL! ALL OURS!

H'MMM... STRANGE...

WHAT IS THAT, CAPTAIN Mc KINNON?

I SAW TH' POINT NEPTUNE LIGHT, I'VE NO MANNER OF DOUBT! AN' SO, I MAY SAY, DID EVERONE ABOARD!

THERE BE ONLY ONE ANSWER...

IT'S BEEN DONE BEFORE... SOMEONE'S PUT A FALSE LIGHT ON YOUR CLIFF, CAP'N REDDING!

DAN SPIEGLE

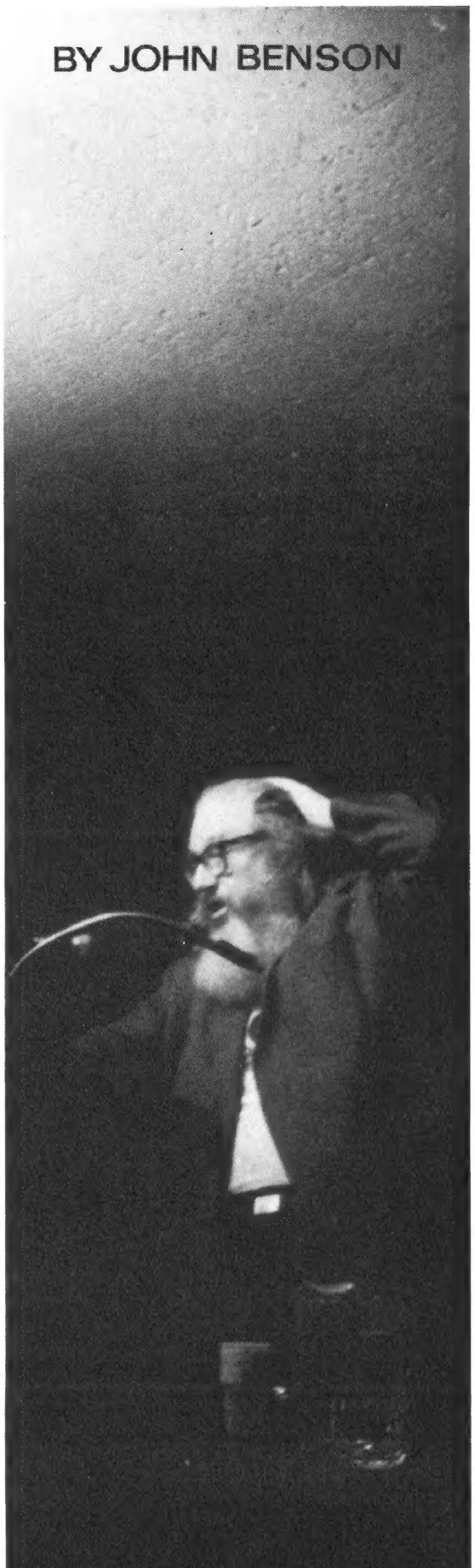
I DARE SAY YOU MAY BE CLOSE TO THE ANSWER...

AH! HERE IS "STONEWICK", MY HOME. YOU AND YOUR CREW MAY REST AND WARM YOURSELVES FOR AS LONG AS YOU'VE A MIND TO.

SUCH A HANDSOME PLACE, CHRIS!

AYE, PENN! THE SEA HAS DONE WELL BY CAP'N REDDING AN' NO MISTAKE!

BY JOHN BENSON



Between the Panels

the EC Fan-Addict convention

=Fred von Bernewitz

IT HAS LONG been an unchallenged assumption that to succeed, a comic convention has to be gigantic and must aim a significant part of its appeal toward children and collectors. However, the EC Fan Addict Convention, which was held at the Hotel McAlpin in New York City over Memorial day Weekend, had no costume parade, showed no serials, had the most limited selection of material ever seen in a comic convention huckster room, had virtually no "suitcase" trading in the halls or elsewhere, and had a relatively small membership (600 full and 300 daily members) mostly over the age of fourteen—yet the convention was not only a resounding success, but a success of a different and better kind than previous successful conventions.

Part of this success was due to the fact that the convention was limited to the subject of ECs, and not comics in general. ECs, by their very nature, don't interest the person who follows the life of a fictional character as distinct from the people who have created the character. EC fans are probably generally more interested in "reading" value and less in "collecting" value than the average comics fan. And also, the EC comics were frankly geared to appeal to an older audience than were most comics.

But con - organizer Ron Barlow should be given credit for using the opportunity these factors provided to return to the original purpose of conventions—that is, to present a well organized program of professionals discussing their work —because the central events of the convention were three panels: a horror panel with Bill Gaines, Al Feldstein, Jack Davis, Marie Severin, Wally Wood and George Evans; a war panel with Harvey Kurtzman, Will Elder, Jack Davis, Wally Wood, George Evans and Jerry De Fuccio; and a science fiction panel with Bill Gaines, Al Williamson, Joe Orlando and Wally Wood.

From the start, these panels were featured prominently in all of the publicity for the convention. Happily, the announced time schedules were strictly adhered to, avoiding the delayed starts that are traditional at such affairs. The panels were very well attended, quite lengthy, and highly interesting to any EC fan. The questions from the floor were varied and intelligent for the most part——one lapse to this rule was so obviously out of place that the question became a running gag throughout the convention. Another refreshing aspect to these panels was that by and large both questioners and panelists kept to the stated subject.

In addition to the panelists mentioned, Roy Krenkel attended, making a baker's dozen EC staffers present. The only regular EC artists absent were Craig, Crandall and Kamen (all were scheduled to attend according to pre-convention publicity), John Severin (currently living far from New York), Krigstein, and, of course, Graham Ingels.

THE HORROR PANEL occasionally became bogged down on the topic of why someone doesn't bring out EC-type horror comics today, the closest any of the panels came to that endless and boring subject of economics that can dominate comics convention panels.

However, it provided an excellent and rare opportunity to hear Al Feldstein, a very articulate person who obviously did and does take his work very seriously. Feldstein described how he and Gaines had decided in 1950 to stop following others in the field and strike out on their own. He and the other panelists discussed at some length the interrelationship between artist and editor at EC, and also the problems that had to be surmounted in adapting the Bradbury stories to comic form. When asked what he thought of Bernie Krigstein's cutting up and re-laying out his stories, Feldstein rather courageously defended Krigstein and described him as a pioneer who probably would have influenced his way of writing, had EC continued.

Fans also met genial George Evans for the first time, and found him also articulate, as when he discussed with Feldstein why the more outrageous horror stories were assigned to him.

Artists were asked what their favorites of their own stories were, and for once they had answers: "Country Clubbing" (Davis); "Spawn of Venus" (Wood); and "the one about the browbeaten husband" (Evans). The panel also touched upon a broad range of other topics, such as the difficulty of drawing the 3-D comics, reactions to the recent "Tales from the Crypt" movie (generally negative), and a discussion of the pros and cons of EC's extensive use of text narration.

Undoubtedly the war panel was the most entertaining, largely because of the humorous interplay between the panelists. George Evans made a wonderful straight man for Harvey Kurtzman, while Bill Elder contributed his own brand of zany antics.

During the panel several members of the audience expressed their opinion that Kurtzman's attitude towards war was inconsistent from story to story. One felt that he detected a trend from bold anti-war stories in the early issues towards

EC SURPRISE PANEL = Left to right: *Simon Deitch, Larry Ivie, Bruce Jones, E. Nelson Bridwell, William M. Gaines, Robert "Bhob" Stewart, Art Spiegelman, Frank Brunner, Kenneth Smith.* Below: *Simon Deitch, Larry Ivie, Bruce Jones, E. Nelson Bridwell, William Gaines, Bhob Stewart, Art Spiegelman.* =photographs by Janet Fries

Here are a few of the quotable comments that were made by panelists during the three days of the convention...

BILL GAINES: First of all, I heard a rumor that Wertham died, and if he died I don't want to say anything bad about him. If he didn't die, then he's sick! Although I'm sure that Wertham basically believes what he's said. Basically. But you know, sometimes you can color your own beliefs because you're making a living out of it, and perhaps Wertham was doing that. Certainly I caught him in a couple of little dishonest tricks where he was obviously lying, and I can't believe he didn't know it. I think perhaps he thought the lies were for the general good.

Wertham, remember, was on the side of the children. If some kid were picked up for a crime and the prosecution was trying to send this kid away to God knows what for God knows how long, you would frequently find Wertham testifying for the child. And his position would be —well, it wasn't the kid's fault because this or that environmental factor has to be taken into consideration. And among the environmental factors that he felt were doing these things to the kid he was trying to defend, he singled out comic books. So, in a way, while we all despise what he did to comic books, you could say that perhaps he was doing it for a good cause, in another sense.

a greater interest in "war memorabilia" later on. Kurtzman thought it was true that he was more likely to use a single piece of military equipment as a story's focus of attention in the later years, but denied any overall inconsistency of viewpoint.

The panel members related many anecdotes about the lengths that were taken to satisfy Kurtzman's requirements for authenticity in the war comics. Also discussed was the partially completed series on the Civil War, and the mechanics of Kurtzman's technique of laying the story out for the artist.

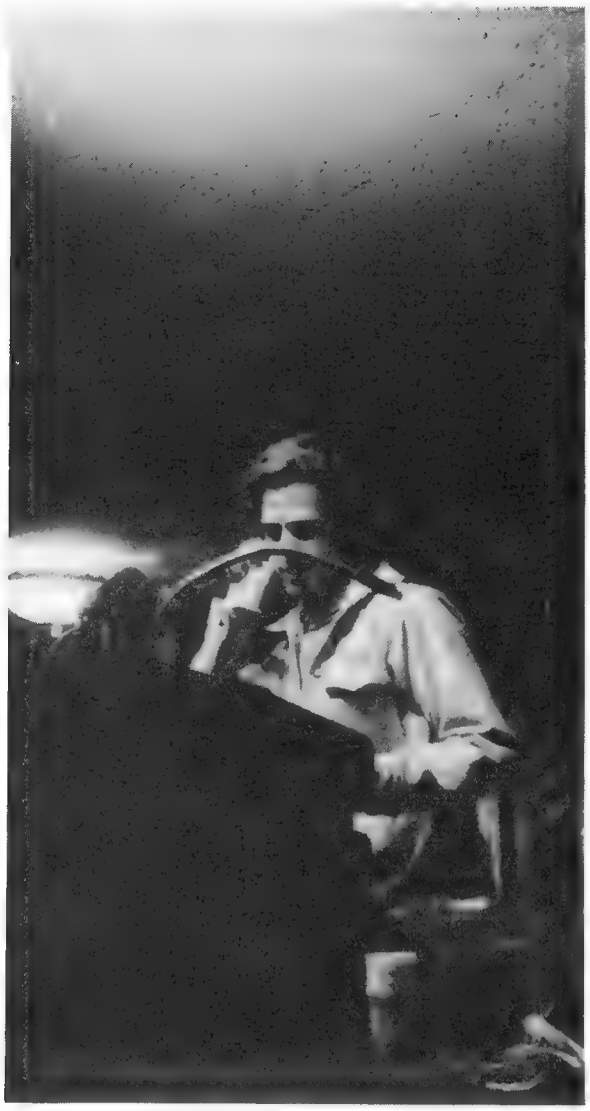
The science fiction panel covered a number of meaty topics, as well. Gaines spoke of using science fiction stories to make personal and moral statements, the most frequent one being that "people are no damn good." The Bradbury adaptations were again discussed, and the artists were asked whether they had read the original story before doing an adaptation; only Wood said that he usually had. Each artist described how Feldstein would sit down and tell the whole story to him in addition to giving him the script.

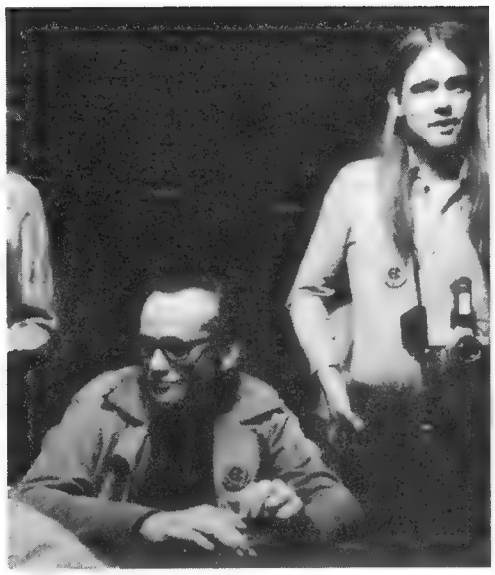
Of course, EC's habit of swiping classic science fiction plots and concepts was mentioned. Although Gaines freely admitted borrowing a number of concepts, he was proud of having thought up the idea of a man going back in time to become his own father, and was crushed when members of the audience told him it wasn't original.

Flying saucers were also discussed. Apparently Gaines, Feldstein and other staff members more than half believed in them back in the '50s. They wanted to believe in them because they thought that visitors from other worlds would shake up some of society's values — values that needed to be shaken up.

A fourth panel that was held the last day of the convention was quite an anticlimax to what had gone before. Most of the panel members are quite interesting individuals (Bill Gaines, Art Spiegleman, Bhob Stewart, Simon Deitch, Frank Brunner, E. Nelson Bridwell, Bruce Jones, Larry Ivie, and Kenneth Smith), but with no subject and with such an enormous and eclectic panel, the result was a predictable hodge-podge of questions and answers largely irrelevant to the convention.

A SPECIAL WORD should be said about Bill Gaines, whose continuous and patriarchal presence contributed a great deal to the success of the convention. Gaines loves to talk about the EC days, and like every good raconteur he has developed a number of vignettes which he is willing to tell at the drop of a hint. Thus we heard again those famous anecdotes, which are as much fun on the third hearing as the first: how the Code tried to remove the sweat from the black man's brow in "Judgement Day" (*not* tried to make him white, as reported in an article in *Monster Times*, which Gaines said "contained about 400 errors of fact"); how he has recently been able to contact Graham Ingels, but only through an intermediary that allows "Ghastly's" whereabouts to be kept secret, even from him; how the wholesalers have a grip on the magazine industry, and how a series of disasters, culminating in the failure of Picto - Fiction and the bankruptcy of EC's distributor were blessings in disguise; how the sales of the Ghoulunatics' photos sent Paul Kast through college; how Gaines' "biography" in *Mad* 5





Right: *Al Williamson*. Above, top: *Wally Wood and some of his fans*. Below: *Joe Orlando signs an autograph*.
=photographs by Fred von Bernewitz

almost put EC out of business, told this time with details of how special illustrated apology letters were sent to wholesalers; how it came about that there were only 200 copies of *Shock Illustrated* 3; how EC came to do the adaptations of Bradbury's stories; the system that he and Al used in writing nearly a story a day; etc., etc.

Mixed with these classics were less well known anecdotes, covering such topics as: the EC annuals (the covers of the returns were removed *by hand*, costing the operation more money than it brought in); their connection with the "Crypt" movie script (minimal); assorted recent incidents at the *Mad* offices (wholesalers missed the point and objected to their "For those who died in vein" anti-drug posters); Marie Severin as EC's house censor ("if she didn't like something, she colored it dark blue"); the Fleagle Gang and Al Williamson ("Al was our youngest artist——I think he was eleven"); the story behind the special flying saucer issue of *Weird Science Fantasy* (local radio publicity caused a disaster —— "thousands of mail orders for this dime book"); EC's special punctuation system and how Bradbury hated their use of exclamation marks (called "bangs" by Bill and Al) to the exclusion of periods; the story behind the short film "The Fisherman" (based on the EC story "Gone...Fishing"); the censored covers ("I think our lawyer told us to do that"); how he successfully sued a general for calling *Mad* communistic...

Occasionally he floundered, as when he attempted to tell how "My World" was written and Wally Wood had to supply the major point——that Al Feldstein had been inspired by little lists that Wally had given him, indicating the kinds of scenes he liked to draw and wanted to see included in scripts whenever possible. Another time Gaines made such a poor pun that he followed it up with, "You can see why I have writers."

From time to time when Gaines discussed the last days of the EC comics, one got a glimpse of just how traumatic those times must have been. The cries of moral outrage which were directed toward the EC staff were genuinely disturbing to them. It is easy to laugh at Dr. Wertham today, but to Gaines, who considered himself not only a reputable publisher but one who was genuinely concerned with the excellence of his product, it must have been crushing to the spirit to be called before a Congressional committee as though he were a criminal.

Great as this "moral" attack must have been, one must not forget that Gaines was simultaneously faced with a financial crisis of epic proportions. For some time there was the probability that his company would go out of business, and that he would be deep in debt with no immediate means of income in sight. One can well imagine what a personal strain and burden these very real financial threats were. The combined "moral" and financial attack on everything Gaines had worked for over the previous four years must have made that period a living nightmare.

Now, Gaines stands as the victor: financially, because he is a wealthy man; morally, because the artistic and creative value of the EC comics has stood the test of time in many ways——this convention certainly being one manifestation of that.

And it was a very satisfying experience for EC fans attending the conven-

AL FELDSTEIN: I got into the comic book business having never read a comic book. I found out from a friend of mine at The High School of Music and Art that you could make $30 a page drawing comic books. So I got a job—I developed a style of my own which is terrible. But one thing I did learn after I got into the industry was that there was too much of the same kind of thing going on. This was something I always insisted upon, and that's why, when Jack Davis first walked into my office, I said, "That's a great style, and don't change it." And that was what happened to everybody in the EC organization. Everybody worked their own style. I never felt that anyone should work any different than what was real comfortable for them.

BRUCE JONES: As far as I'm concerned, the mass media comic books are pretty much dead. There's really none that I buy now. And it's really sad. They have these conventions every year, and we sort of wallow in nostalgia, and you think, "That was a great convention; I can hardly wait for the next one." And you begin to realize that we're becoming paranoid about it. Is this it—the end of the line? What are the ten and twelve year old kids at these conventions thinking? I wonder how I would have felt at the age of ten (when I used to buy ECs) if all the older people around were talking about how great comics were fifteen or twenty years ago.

WAR PANEL = Left to right: *Will Elder, Harvey Kurtzman, George Evans, Wallace Wood, Jerry De Fuccio.* =photograph by Janet Fries

Left to right: *Beatrice Bonini, Jack Jaxon, Wally Wood.* =photograph by Fred von Bernewitz

ART SPIEGELMAN: When I first saw Crumb's work in 1966 or so I was really electrified by it. It was one of the first real leaps in the imagination the comics had made in a really long time. And since then things have been devolving in the underground from Crumb's lead. But now there's this book which starts something completely new—Binky Brown Meets the Holy Virgin Mary, by Justin Green, which is an incredible thing! It's a novel in comic book form, and it's basically a Catholic Portnoy's Complaint. It's about Justin's life with the holy penguins of the Catholic church and it's a very liberating work. It's him delving into all the guilt that was programmed into him and his attempts to get rid of it. It's gotten mixed reaction from comics fans because—unlike Crumb's work, which is derived from a very mainstream tradition: Basil Wolverton, Billy DeBeck, Segar, the Mad tradition—this book's drawing style seems to be derived from the drawing style of the little advertisements that are in the back of comic books. Not the badness of the ads—it's the coating of it. It has a kind of stiffness. I can't think of how to describe it without giving a negative connotation, which it shouldn't have, because it's very pretty work.

tion to observe Gaines the victor, to all appearances a very happy man who is able to forget the past's unpleasant moments and enjoy the nostalgia, and enjoy the present.

IN ADDITION TO the panels, the formal program included several showings of the film "Tales from the Crypt" (print kindly lent by Cinerama). A sizable collection of original EC art was also on display throughout the convention.

Another big bonus was the handsomely produced 8½" x 11", 92 page, heavy paper stock Convention Book. It contains no advertising and is very tastefully and attractively designed. Filling the first 35 pages are full-page caricatures of each member of the EC Staff, followed by comments of other staff members about that individual. The caricatures were done by Marie Severin for the 1953 office Christmas party and are quite amusing. The contents were recorded and transcribed earlier this year and are very frank. Rounding out the contents of the book are good sketches by George Evans and Roy Krenkel, an article, "EC on Film," by Bhob Stewart, and seven reprinted EC stories (with reproduction ranging from fair to excellent). Capping the whole package is a class-A cover done especially for the book by Wally Wood. The convention book was a bargain for Con members registering in advance, who received it free. Others had to purchase it at the somewhat inflated price of $4.00 (some copies still available from Bruce Hershenson, 8 Wolleys Lane, Great Neck, N.Y. 11023).

NOW THAT THE convention is over, the big question remains—how can the next EC Con be as good? And the one after. Perhaps the convention could offer to fly John Severin in from the mid-west. And, of course, still to be lured to any convention are Craig, Crandall and Krigstein. The panel format used this year still allows for the scheduling of a SuspenStories panel, a *Mad* (before) and a *Mad* (after) panel, and perhaps a New Direction panel, a Picto-Fiction panel, and even a pre-Trend panel.

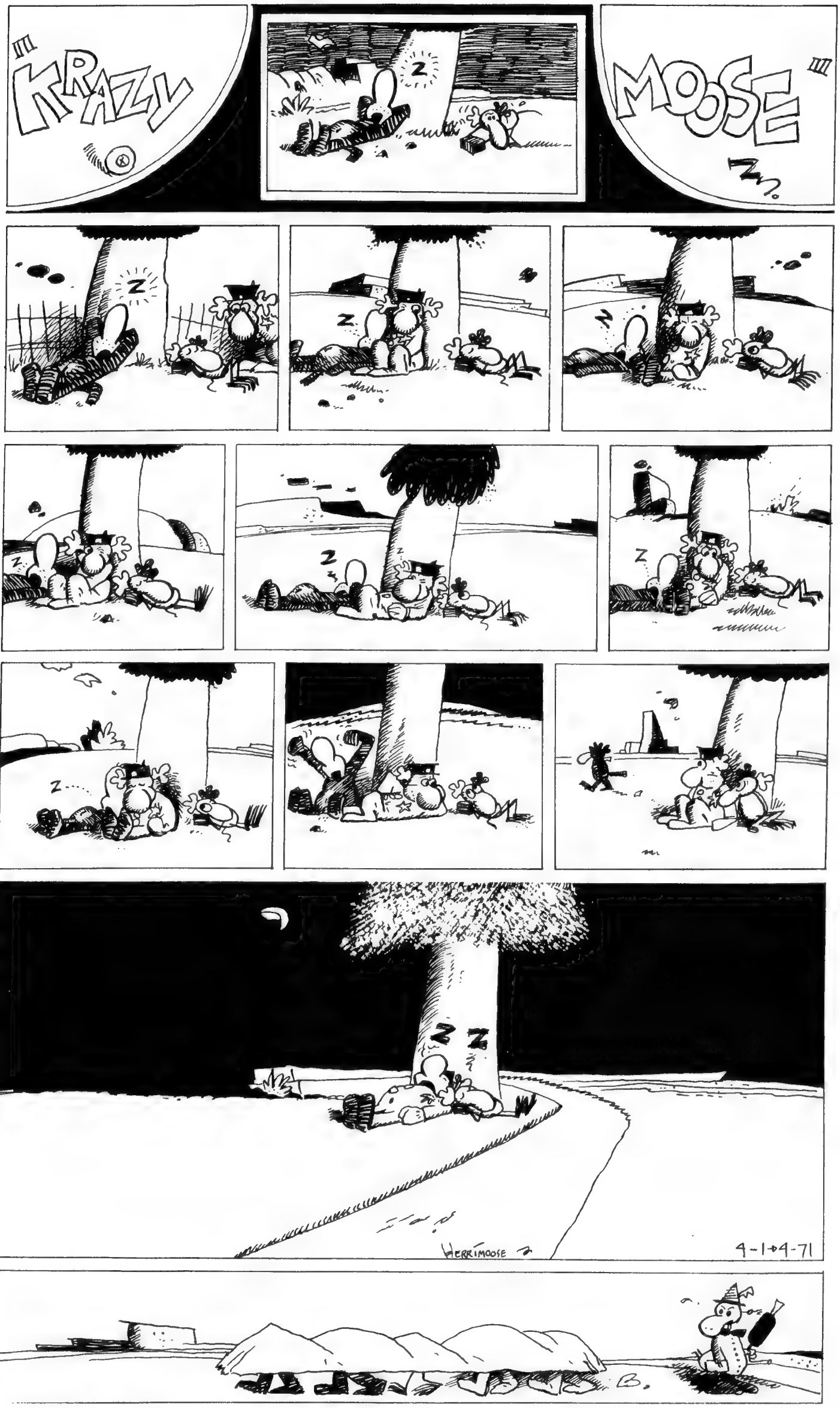
One good idea might be a classic EC fanzine panel. Early fans Fred von Bernewitz, Archie Goodwin, Bhob Stewart, Larry Ivie and E. Nelson Bridwell all attended this year's convention and together could make an interesting panel next year.

Another good prospect for maintaining a lively convention would be to schedule "one man panels." This year the editors quite naturally dominated the proceedings, with many more questions being directed to them than to the artists. Why not let Al Williamson, say, or George Evans or Bill Elder, stand alone to answer questions from the floor for an hour or so?

To help alleviate the problem of coming up with good program material each year, Ron Barlow is wisely giving consideration to having an EC convention only on alternate years. But whatever plans he makes for the next convention, he'll have to work hard to surpass the excellent standard that he has set with the 1972 Convention.

::

A COMPLETE TRANSCRIPT of the war panel will appear as a future "Between the Panels" column (kindly assented to by Ron Barlow). Additional quotes from the other EC convention panels will also appear in future columns. =John Benson


KRAZY
MOOSE
HERRIMOOSE
4-1-4-71

TARZAN OF THE APES, by Burne Hogarth. Original text by Edgar Rice Burroughs. Adapted by Robert Hodes. Introduction by Maurice Horn. (Watson-Guptill Publications, New York, 1972; 160 pages [122p. in color], 8 3/8" x 10 7/8", cloth; $9.95.)

COMIC ART FANS are always dreaming about what they'd like to see: "Wouldn't it be great if Al Williamson were doing the daily and Sunday 'Flash Gordon' strip?" "Wouldn't it be great if Caniff picked up 'Terry and the Pirates' again?" "Wouldn't it be great if the newspaper syndicate revived 'Buck Rogers' with Rick Yager doing it?" "Wouldn't it be great if Burne Hogarth were doing 'Tarzan' again?" We dream on and on, and then sit back and give a long sigh. "Well, maybe someday..."

It's taken over twenty years, but one of those "somedays" is here. Burne Hogarth is doing Tarzan again! This time a new art form has been created. *Tarzan of the Apes* by Burne Hogarth is a novel-in-pictures - and - words, a masterwork printed on high quality paper using the finest color printing techniques available today, with entirely new comic art drawn especially for this book.

Edgar Rice Burroughs fans always approach a new adaptation of Tarzan with a little dismay. In the past, with the movies, comic strips, and comic book, writers and artists have taken liberties——and suddenly it is no longer Burroughs. Well, the Burroughs purists can relax. At last *Tarzan* has been illustrated exactly as it was written. Open the book to any page and beside a breathtakingly beautiful illustration read the words, Burroughs' own: *"Had they known that the child had seen thirteen moons before it came into Kala's possession, they would have considered its case hopeless..." "For a moment the two eyed each other in fierce challenge. In Tarzan's mind a great plan had sprung. He had killed mighty Tublat; now he would track down the crafty Sabor and slay her likewise."*

What a splendid book this is. Out just in time for Christmas gift-giving, it is the kind of book a child will treasure for years. I can think of no better book with which to introduce Tarzan to the next generation.

Maurice Horn has fashioned an appreciation of Hogarth for the twenty - five page introduction, printing several of the master-of-anatomy's "Tarzan" pages, representing early, middle and late works. Horn has come up with some little-known facts about the Hogarth career, and has quoted interesting passages from articles about Hogarth. But this is primarily a visual book, so look for yourself and perhaps you'll feel as I do that after a twenty-two year absence from drawing "Tarzan," the master has, if anything, become more skilled than ever. His line is at times bold, at times delicate, and at times twisting, reminding one of Japanese prints. It will be obvious at your first "thumb-through" that Hogarth has been affected by the vibrant psychedelic colors of the '70s. The color work defies description. It is almost *too* much, but then I wouldn't have cared for an over-abundance of greens (which is what a jungle *is*), either. One new device Hogarth uses is to depict a figure with multiple limbs to simulate movement. It comes off as less than successful and should be left to practice exercises in anatomy classes, not in finished illustrations

The opening episode involving Tarzan's parents is handled in a detailed and unhurried way. For once, we are allowed to share their daily survival and adjustment to jungle life, rather than seeing them sketched-in quickly in a few flashback panels.

The development of the young Tarzan is presented very plausibly. He crawls, twists, climbs and swings through the jungle in the manner of a young ape. The boy's discovery of his parents' cabin and his fascination with its contents is the key to his self-education, and Burroughs develops the sequence with great logic. It is extremely hard to pick a favorite illustration. Each page is a classic work of art. However, I keep returning to the page where Kala, the adopted mother of Tarzan, is lying on her back tickling the toes of the babe Tarzan as he clings to a vine. This illustration is to me the most charming and significant in that the mother love of this ape for a human baby is the essence of the Tarzan story. The book takes us up through Tarzan's early adulthood when he becomes King of the Apes.

Tarzan of the Apes, by Burne Hogarth is the kind of book you will go through once to read and then go through again to slowly savor each illustration. It sells for $9.95. Fifty years from today it will probably be priced at $100 or more on some bookseller's list and be well worth the price. But don't wait fifty years. Run out and get your copy now. Get two. One to read over, and one to seal in plastic to stay in mint condition. You owe it to some future fan in the year 2022.

=Shel Dorf

GORDO THE LOVER, POOSY GATO, PONCE DE LEON, THOSE PLAYWORMS, TEHUANA MAMA, POPO AND THE SUN, GORDO'S PETS, BUG ROGERS, by Gus Arriola.

the BOOK WORLD CONDUCTED BY FRED PATTEN

(Nitty Gritty Productions, Concord, 1972; 64p. in full color, 6¼" x 4¼", paper; $1.95 a volume.)

IT WAS WITH joy that I heard that some Gordo books had finally been published, although I wondered a little about eight all at once. When I saw them, I wondered still more, seeing that they had been separated into categories according to the characters.

I think this may have been a mistake. Aside from the fact that for the past few years I have been out of touch with the "Gordo" strip, I was rather hoping for a collection of the comic strips that have already been published. Here, instead, we have original work—made up of several cameos per booklet. Entertaining, yes, but not quite what we were looking for.

The strength of the Gordo strip is, I think, the interaction among the various characters. In *Gordo the Lover, Tehuana Mama, Gordo's Pets, Popo and the Sun,* and *Poosy Gato* there is a good deal of interaction, and these booklets are the best of this series for this reason. Bug Rogers never (hardly ever?) talks to anyone but Senor Dog anyway, so the limited interaction here doesn't really matter. However, an entire booklet devoted almost exclusively to Ponce de Leon or to Those Playworms is a bit much. These latter are Muy Brava, and should be used carefully.

These storiettes are fine—as far as they go. But where is the Poet? And Rusty? And Mary Frances? And Artemisa Gonzales? (I've heard that she died, but I don't really believe it. It wouldn't be the first highly involved ploy she's pulled.) And we get one measly glimpse of Juan Pablo.

En fin, the Gordo-lover (as differentiated from Gordo the Lover) will find these booklets only a sop to an appetite already whetted for more. More of the Real Gordo, that is. Gus Arriola, when are you going to allow your comic strips to be collected into book form?

=June Moffatt

BOOK NOTES: Sherbourne Press of Los Angeles has just published *Misty,* "an adult fantasy in visuals," by James McQuade—a 121-page comics novel in hardback book form that is the first American answer to Europe's Eric Losfeld editions. A work of more serious pretentions than *Phoebe Aeitgeist, Misty* lives in a curious world that somehow joins *Barbarella,* underground comix, EC science fiction, and *Planet Comics.* Undeniably a work of great dedication (*Misty* was four years in preparation, and involved 3,600 hours of actual drawing time), it may prove to be a substantial commercial success, too—the book is an exceptional bargain at $6.50 in its large 9¼" x 12¼" black-&-white format. Unlike some authors who have worked in the field, James Mc Quade is completely sincere, and *Misty* is no parody of the comics medium, but a genuine effort to create a work of significance.

"Misty," the publisher tells us, "was born years after the ultimate war had decimated the earth. The survivors were shattered of all confidence in their ability to control the destructive propensities of man. Instead, their world and Misty's world is ruled by an omnipotent computer which enforces its inhuman will with legions of soldiers and lethal machines. Misty is virtually the only human left whose body has not been marred by plastic parts and transplants—the method by which the machine keeps the citizens alive until their machine ordered death. And because she is completely human, she is entirely at odds with the vicious, mechanical, totalitarian world about her. Finally, when she dares to defy her own death order, her very presence threatens to shake the belief of the masses in the infallibility of the master computer. Misty *must* die!"

Instead, she flees across the world, descending to the core of the earth and meets its bizarre inhabitants, joins a race of mermen in a battle with a sea monster that feeds on the minds of its victims, soars into outer space, engages the enemy in a dogfight with World War I airplanes — exploring "the full dimension of emotions called love, trust, sensuality and ecstasy."

More important than the content of *Misty* is the effort that went into it. In the past, professional comics creators—no matter how gifted—have been unwilling to work with the dedication of the prose novelist, who often spends a year or two, or three or four, at his work before he receives renumeration. The comics creators have traditionally worked only for immediate reward. The result has been a complete loss of artistic control, the production of endless pages of trash (tempered, pitifully, by only a few examples of the art that might have been), and—in the long term—tenant farmer wages.

Misty represents a breakthrough in the field, not only in its format, but in the dedication of its creator to his art, as well. Only the underground comix artists have shown a similar devotion to the graphic story, but even they have not attempted a work of this magnitude of labor.

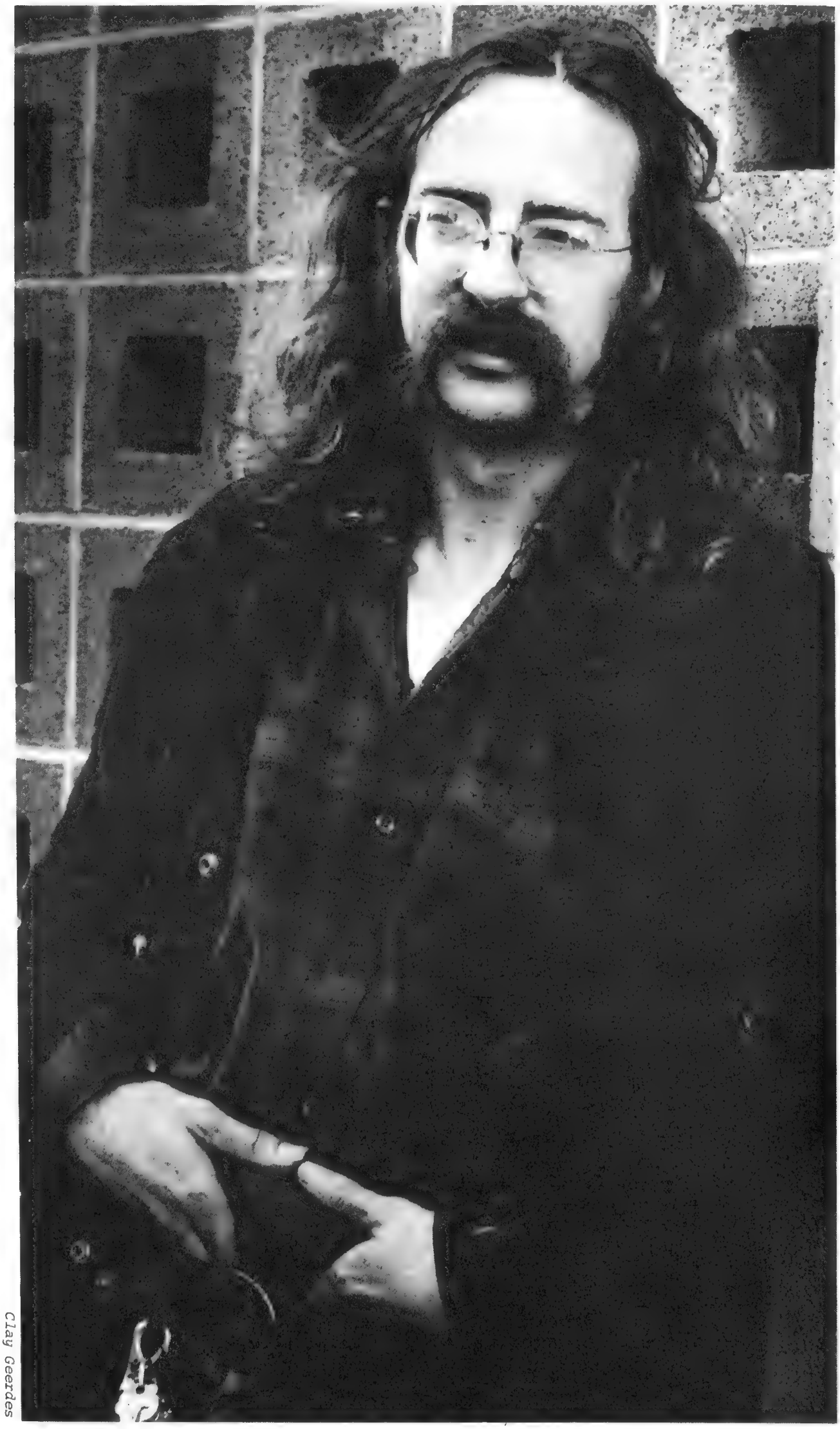
*

Holt, Rinehart & Winston has announced publication of *Wonder Woman,* a 160-page collection of vintage comic book stories, edited by Marian Wood, with feminist essays by *Ms.*'s Gloria Steinem and psychologist Phyllis Chesler. "Wonder Woman is strong and she's good and she's a valid role-model for girl-children," says Joanne Edgar who touched-off the Wonder Woman revival with an article in *Ms.* Ms. Edgar and her associates say nothing of the strong bondage fetishism that was a feature of the original stories, and seem to be unaware of the real significance of the metal bracelets—the symbolic chains—Wonder Woman must wear to retain her sanity...*Herblock's State of the Union,* the cartoonist's sixth book of scathing political cartoons and commentary is now in print... The first volume of David Kunzle's "The History of the Comic Strip," *The Early Comic Strips* is scheduled for December release by the University of California Press. Covering the years 1450 to 1826, it will be $27.50...*Comics: Anatomy of a Mass Medium,* by Reinhold C. Reitberger and Wolfgang J. Fuchs ($12.50 hardcovers, $6.95 paper) has come from Little, Brown and Company. The original edition of the German book that has attracted international attention is highly regarded by U.S. artists and comics enthusiasts ...*Graphis* 159, the graphic art magazine, devotes the entire issue to comics, and the issue has been republished in hardback form, as well. It covers comic book and comic strips very broadly, with many illustrations. The text is by Pierre Couperie, Claude Moliterni, Archie Goodwin (the credit to Gil Kane as well is an error), and Les Daniels. The issue is edited by David Pascal...

=RK

CLAY GEERDES'

Comix World



Dan O'Neill and the Air Pirates

Clay Geerdes

Well, those Air Pirates have been shot down by the Big Disney and the ghost of Uncle Walt has replaced Dan O'Neill inside the Phantom Blot (or didn't you remember when The Blot was finally revealed in *Comics on Parade* in 1939 to be none other than the black moustachioed Walt hisself?). Walt Disney Productions gets all upset when young cartoonists like Dan and Bobby London and Gary Hallgren and Ted Richards decide to pour all that pre-programmed Mickey-Minnie-Black Pete-Goofy stuff onto the bristol board in its proper perspective. What they do is send out threatening letters and follow up with lawsuits to stop defilers from "tarnishing the Disney image." They win, too, because they have the backing of a lotta big money and all the cartoonists have is their own heads and the talent Disney animators compromised years ago. Filed last year, the suit against the Air Pirates blocked publication of the third issue of *Mickey Mouse Meets the Air Pirates Funnies*. The first two issues were already sold out by that time and a quarter tabloid sheet was faring pretty well along Telegraph Avenue. A Judge's injunction blocked reprints and the battle was on.

The first problem Disney's legal beagles had was finding out who and where the Air Pirates were. They made no secret of what they were doing, but the Establishment takes a while to get things straightened out in their collective head. The first issue of *Air Pirates Funnies* appeared in 1971 with a Hell Comics logo. Cover was modeled on one of the Big Little Books. Mickey Mouse (or a mouse who looked very much like him) was shown flying a planeload of dope across the border. Inside, in a jam-session called "Silly Sympathies," Mickey was shown going down on Minnie. The book was an anthropomorphic mind-boggler and certainly a precursor of the Crumb-Lynch *Funny Aminals* published by Don Donaghue in San Francisco in June of 1972. The second issue appeared about six weeks later and the Air Pirates became mythic characters around the Bay Area.

*

THE PHILOSOPHY behind the movement is fairly simple. It has to do with mind-conditioning and brainwashing, the main point being that Disney's concept of human reality, his morality, is programmed into our skulls at an age when we are not intellectually able to deal with it. Whether or not we want it there is another matter; clearly, we have no choice but to accept it. For Dan O'Neill, The Mouse became an obsession, one which he could only counter by drawing it all out of himself. The result was *Air Pirates Funnies* and the three issues of *Dan O'Neill's Comics and Stories*, all of which use Disney characters in various contexts.

O'Neill told me in an interview that he resented the mouse in his head and was determined to get rid of it so that he could go on to do what he wanted to do with his art. Other artists who agreed with his view joined with him in forming the Air Pirates Studio. It was a group effort aimed at proving an artist's right to play with his programmed fantasy. If Disney went and placed mice and ducks in the childmind, what right did he have to say those

kids could not reiterate those images? How can a corporation copyright something that exists in everybody's brain? If Mickey Mouse isn't in the public domain, what is?

The origin of that mouse is instructive. Richard Schickel researched it well in *The Disney Version* (1967). From his work, which was disapproved by the Disney Studio when they found it was a critical study of Walt and his psychological hangups instead of a piece of hype for the studio (like Bob Thomas' *The Art of Animation*, which commits too many sins of omission to mention here), we learn that the mouse was originally drawn by Ub Iwerks. Disney is revealed to be a cameraman and an animator and an extremely sharp entrepreneur, but not an artist.

Mickey was a simple character. Circles and pipe-cleaner arms and legs. He was that way because he could be animated easier. (For more complex animation, a lot of changes had to take place in the industry, most important being the rotoscope, a process whereby human actors were photographed then traced.) By 1931, Mickey was in a strip. His magazine started in 1935, and like most of the comics during that period, it contained mostly material reprinted from newspapers. On film, Mickey had made history when he appeared in the first sound cartoon, "Steamboat Willie."

Mickey was never a work of graphic art, but a commercial compromise. "The history of Disney's three-year sojurn in Kansas City," said Schickel, "was not a struggle for artistic expression but rather a struggle for commercial stability." Indeed, every work translated into the Disney machinery as it expanded in the '30s and '40s was destroyed as a work of art. Of Disney's consistent debasement of the art of others, James Agee wrote: "The egotism that insists on making another man's work your own through wanton tampering and by advertising claim is not an attractive form of egotism, however it is rationalized." Agee concluded, "Disney's famous cuteness, however richly it may mirror national infantilism, is hard on my stomach."

Had Disney lived to see his effect on the Air Pirates and other young artists, one of the things which would have troubled him most would have been their growing his characters up and giving them realistic emotional and sexual problems. The entire Disney Empire from Anaheim to Florida's Disney World is devoted to the nostalgic maintenance of a world which closely approximates that of Disney's own childhood and that was not a world in which Mickey and Minnie Mouse would be found copulating. The major source of information about that world is still the authorized biography, *The Story of Walt Disney*, which was told to Pete Martin in 1955 by Diane Disney Miller. From the beginning, Disney was determined to control his own image and in spite of the vastness of his corporate holdings, one finds little written material on his personal beliefs or his private life. That he was terrified of death is one of the reasons given by his daughter in her account of his life. "Biographies are written about dead men," he told her.

*

DURING THE '30s, the Mouse became famous——more through by-products than through the films, newspaper strips, and comic books, but famous nevertheless. The wrist watch, first made in 1929 by Ingersoll, has been selling consistently for forty-three years. The originals go for hundreds of dollars to collectors fortunate to find them. At the same time, there were a lot of how-

to-draw books put out by Disney—and the Air Pirates have some of those books.

Said O'Neill: "Disney taught us to draw and now he's trying to tell us we can't draw."

The mouse has many separate effects and meanings. Young children walking into Disneyland see the boy hired to walk around in Mickey costume and say, "Oh, look, there's Mickey Mouse. Hee hee!" Any student knows that a "mickey mouse" course is both an easy grade and a contemptible one to sign up for. In the psyches of many, Mickey Mouse is synonymous with emasculation, due, no doubt, to the anti-sexuality of the Disney view; only O'Neill's mouse has a penis.

Mickey is ubiquitous. He exists in 135 countries in 118 languages, and his image appears on everything from T-shirts to gift plates sold to tourists in the Disneyland Emporium. At any one time, it would be difficult to say exactly what meaning the mouse has. In Richard Jessup's latest novel, *Foxway*, a black man on death row is called Mickey Mouse. In Steve Bakshi's animated version of Robert Crumb's *Fritz the Cat*, the U. S. Air Force bombs Harlem during a riot and Mickey is seen in silhouette on top of a skyscraper cheering and waving a flag along with Donald Duck and Pluto. In Bill Griffith's *Young Lust* comic book, a little girl walks by a swimming pool wearing a pair of mouse ears. A recent *Playboy* comic strip written by Arthur C. Clarke and drawn by Skip Williamson featured a character very much like Mickey Mouse. A painting by Joel Beck showing Mickey and Minnie with a baby mouse hangs in Gary Arlington's Comic Book Store in San Francisco's Mission District. Joel, a pioneer in underground funnies, is still doing a strip called "Mickey Mouse Today," but none of it has appeared in print since the early days of The Print Mint's tabloid *Yellow Dog*. It is safe to say that everyone on earth knows about Mickey Mouse and has been in some way affected by his existence.

Walt Disney wanted to reshape the entire world in his own image and he was successful to a degree unattained by any other man in history. Who else has been able to recreate the world of his childhood and live in it? In *The Whole Truth and Nothing But*, Hedda Hopper reported: "He maintains an apartment furnished in grandmother's style in one of the buildings over-looking Main Street in Disneyland. On many a Saturday Walt and his wife will sit up there, tweaking back the lace curtains that cover the windows, gazing at the crowds below like children watching a Memorial Day Parade."

To the general population, Disney is an unimpeachable saint. Those in animation have varied opinions. In the early days it was a rough and competitive business and Disney survived by being fast and aggressive. His protective attitude toward his characters is understandable in the light of his early experience in the business. In the '20s, it was Disney who was ripped-off by New York distributors and agents. This is the reason his name appears alone on anything his corporations do.

The Air Pirates are not the first people to get after Disney's mouse. A man named Van Beuren made some mouse comedies in the early '30s. Disney sued and won in 1933. Wally Wood did an erotic poster using Donald Duck and Goofy and Pluto and Snow White and numerous other characters. The drawing appeared in *The Realist* and later as a black light poster. He lost to Disney. Joel Beck won when he was sued over a Daisy Duck Poster, because his Daisy had a pair of teats. Well, O'Neill's mouse has a penis and his Minnie also has prominent sexual organs. This makes the two characters different from their Disney ancestors, but the judge's finding in 1972 may mean the end of the right of any artist to use the characters of other artists for parody. *Playboy* and *National Lampoon* have used everybody's characters and no lawsuits have been reported. College humor magazines and newspapers have always functioned under the protective covering of parody. A local Bay Area comic book publisher said of the judge's decision in regard to the Air Pirates: "When you're heavy and you have no money, they're gonna get you. I think that's the lesson learned here. You should only use the courts in guerrilla art at the last resort."

*

THE AIR PIRATES have dispersed for the time being. For most of them, the Disney parodies were merely a jumping off place, and they were finished with that phase of their artistic careers even before the lawsuit got under way.

Ted Richards published his own strip, "Dopin' Dan," in the *Good Times* paper. It was later put out as a book by Last Gasp Eco-Funnies. Bobby London has done *Merton of the Movement* and *The Dirty Duck Book*. A page of Air Pirates strips is currently running in the San Francisco *Bay Guardian*.

Strip art is valuable experience as well as income for young artists. It is irregular because of the financial instability of most underground newspapers and the unwillingness of the artists to consistently give away their art. One of the major values of the Air Pirates studio was its creative atmosphere. The artists learned a lot from one another technically, and in their clash with Disney they feel they have won an intellectual victory—that a group of artists can come together and attack what they feel is an unjust law.

Suppression has a way of provoking stronger rebellion. In a novelet in comic book form, *Mutants of the Metropolis*, drawn by Joe Serniuk and published by the Los Angeles Comic Book Company in July, there is a futuristic view of Los Angeles as a vast wasteland full of smog and rusting metal. In that panorama is a statue of the mouse with large hunks chewed out of his ears.

The rebel pens are poised and there may be more chewed-up mice in the comix world before you can say "Keep on truckin'." =Clay Geerdes

COMIX WORLD NOTES

Slow Death #4 is done, and most of #5 is also in. The big news is Rand Holmes, the finest graphic artist I've seen since Wood and Davis. Holmes has done the EC style perfectly for *Slow Death* #5 and his "Raw Meat" splash will blow your mind. Rand's a Canadian. Learned the craft by copying Davis and Wood in his teens. No formal schools. An interview and photographs coming up.

Roger Brand has finished inking a story for Dave Sheridan's *Leather Nun* comic...*All Wimmen's Comix* #1 is finished and gone to the printer...*Paranoia* is coming from Company and Sons...I've read the original art for *Skull* #6, a long novelet by Tom Veitch, drawn by Richard Corben and Greg Irons, entitled "A Gothic Tale." It's the first book of its kind I believe. RVC did 16 pages, and Irons did 16.

Zap #6 is still hung-up, but the artists have had a meeting and it may be out before long...There is a rumor that *Gay Heartthrobs* may finally be published. It's been laying around Gary Arlington's place for a couple of years...Simon Deitch is drawing a seven-center for Gary's collection...Larry Todd is finishing *Dr. Atomic* #2...Bobby London will do *Left Field Funnies* for Don Donaghue's Apex Novelties.

Spain's *Subvert* #2 is coming from Rip-Off Press, and Rand Holmes' *White Lunch* (which is a greasy spoon in Vancouver where they send welfare recipients, Rand told me), and the third issue of *The Rip-Off Review of Western Culture*—which contains a long interview with S. Clay Wilson. =Clay Geerdes

The WONDERWORLD FORUM

"AN UNSOLICITED TESTIMONIAL" :: Russ Manning

I LUCKED OUT! I bought a copy of George Metzger's *Truckin'* #1 at the '72 Witchcraft and Sorcery Convention. Maybe there are other places in Southern California (none in Orange County, of course) where I could have found *Truckin'* #1, but if such an oasis exists, I haven't visited it.

Having found *Truckin'* #1, bought it, and read it, can *anyone* resist wanting to praise George Metzger, and to thank him? *Truckin'* #1, besides being many things that will be beyond many of us, since it relates to a life style that we aren't part of, is a tender, lyrical paean to the outdoor, non-city life. As such, I really dig it...and I'm with his art all the way this time; it isn't as complex, hard to ferret out the goodies, as in some of his past, fine fantasies.

Truckin' #1 is a series of short, unconnected vignettes, some probably autobiographical, with a unified viewpoint...and wonder of wonders! the viewpoint is *positive*! "Lest Darkness Fall," the lead vignette, pins it down. Drek and horror fill comicbooks, possibly because "that's what sells"...but those subjects aren't George's bag, so he'll do his own comics his own way!

Shine on, brother! And thank God there's a Print Mint around to print and disseminate it. It seems a miracle that *Truckin'* #1 was actually printed and is in our hands to read. There's simply *no way* that any establishment publisher would have considered it saleable...and to judge solely by the underground's reputation for raunchy comix, one wouldn't have expected *Truckin'* #1 to have found a home there either. George's work seems just too fine, too poetic (in the best sense: Rod McKuen should be cleaning Metzger's pens), too undramatic, to have ever gone through a comicbook printing press. But then, where *could* George have sent it?

Someone at Print Mint has *taste*...and Lord, I hope ...somewhere, in what looks like maybe a '60 Chevy panel-truck with a homemade luggage - rack on top...or maybe at Stonehill again (wherzat?) ... George Metzger is turning out some more absolutely unique, absolutely irresistible, absolutely delicious comix. :::

QUALITY IN COMICS :: John A. Mozzer

WHAT IF ONE of the greatest comic book companies of the present day would die? Would I go through days of sulking? Would it take a great deal of time for me to recover from the loss of a series of comic books I've been reading for years? No. Perhaps it would be a good thing. In my opinion, one of the major problems with standard comic books today is that there are too many of them. As Alex Toth said at the New York Comic Art Convention, it's quality versus quantity. Quantity seems to be winning out. With quantity, quality suffers. Even the most respected comics artists are guilty of this. I think Jack Kirby is doing too many magazines at one time and it shows.

Jim Steranko is one of the few who has gone and done what I believe is a good thing. He has left the editorial hinderance, censorship and deadlines of working for another company by opening his own. (Although he is doing work for the comic books, I don't believe he will completely surrender his time to work for standard comics as he did in the past.) Steranko told me he no longer works for deadlines, and as a result much more time can be spent on an individual product, with the aim of producing superior work.

Even more than Steranko, Burne Hogarth is an example of an artist who is certainly not wasting his talents. Do you have any idea how long he spent to produce the *Tarzan* book? Judging by the quality, I'd say over a year.

Just because a comic book company would disappear does not mean that its artists and writers would also disappear. Perhaps more would use their talents more wisely. :::

TEXT IN COMICS :: David Irvine

THE EXTENDED USE of text in comics stories is generally a bad thing; however, it can be used sparingly in certain instances. For instance, after Orion sent Brola through a skyscraper wall in *New Gods* 2, Jack Kirby wrote: "Brola's cry is cut off by the night wind—then..." Much more dramatic than if he'd simply written "Then..." as most other writers would've! :::

THE EXPLOITATION OF FOLLY :: John Righter

FOR FORTY YEARS comic book publishers have done their best to destroy the comic book and the graphic story. They began with a shoddy half-tabloid magazine that shrank bedsheet-sized newspaper pages down to the dimensions of an oversized postcard, rendering them so unreadable that dialog often had to be edited to be legible. In the years since, they have cheapened the printing and paper even more, and have cut the page-count in half, reducing the magazines to mere pamphlets. Every change in format that has been introduced, from digest - size magazines to tabloid size, has been marked by an utter contempt for the medium and its readers——with the single exception of Charles Biro's *Tops*, a *Life*-sized magazine aimed at the more mature reader, which the publisher killed before its first issue was distributed. In recent years, they have experimented with magazine-size black-&-white magazines—and have used the format to publish appalling horror stories that have driven all black-&-white comics magazines from family - oriented newsstands. Or have packaged the black-&-white magazines with incredible ineptitude. When they have attempted to establish magazines with a larger page-count and a higher price, their first move has been to cram them with flaccid reprints that readers would not buy at half the price. Each new format they have introduced has corrupted that format—"poisoned the well." And now, when the field desperately needs to extend its audience to an older, more affluent readership, DC has published *Rudolph the Red-Nosed Reindeer* in a large, *Life*-sized, 80-page, full-color format, selling for $1.00. DC will say they are "testing the market." How many formats, now, have they "tested" out of viable existence? :::

THE HARDBOILED DETECTIVES :: Max Allan Collins

THERE ARE A NUMBER of interesting crossovers between "tough guy" fiction and the newspaper strip, the most famous being Hammett's work on "Secret Agent X-9." A lesser known crossover is Mickey Spillane's newspaper strip version of Mike Hammer. I don't know any of the details surrounding this early '50s strip, but I do have a run of nine months and it really is "vintage" Spillane. GRAPHIC STORY WORLD wouldn't happen to have any further information on the strip, would it? :::

::::

FORUM—a new feature that will appear in every issue—is open to your comments and opinions about the whole world of GRAPHIC STORY WORLD, from the newspaper strip to the comic book tale and the graphic story to the animated film. Address your contributions to "Forum," c/o GRAPHIC STORY WORLD, P.O. Box 16168, Long Beach, California 90806.

STERANKO: Q&A

INTERVIEWER: MIKE BARON. TIME: FRIDAY, SEPTEMBER 1 & SATURDAY, SEPTEMBER 2. PLACE: NEWCON '72—THE NEW ENGLAND COMIC ART CONVENTION.

Jim Steranko's reputation as a graphic story illustrator rests on a virtual handful of comics he did for Marvel from 1965 to 1967. These include some covers, a couple of X-MEN issues, a horror story, a romance story, three book - length "Captain America" stories, and the incredible "Nick Fury, Agent of SHIELD" saga wherein Steranko advanced the graphic story arts with each new issue. His approach to graphics is unhampered by traditional concepts, although his influences range from such masters of the medium as Jack Kirby, Will Eisner, and Bernard Krigstein to modern film directors.

As the comics are nearly a cinematic art form, Steranko is among the most cinematic of illustrators. He wrote and drew his own stories, representing the "auteur" theory of cinematic creation, retaining as much control of the finished product as was possible under the supervision of the Marvel editors. When an artist desires a certain impact, he reaches a stage where he must have complete control of the finished product; nobody else can bring to each aspect of the work the proper conception. In Steranko's case, his development as an "auteur" was partly the result of disgust some of the old-line comic book technicians felt at his "impossible" demands...

Q: *How did you come to do your own inking and coloring?*

STERANKO: The point where I began to do my own coloring was when I did this two-page layout for "Nick Fury." It's the climax scene where Fury wakes up on Hydra Island [*Strange Tales* 156], and I remember I did it in two hours one morning after I had been up all night working. I drew in every one of the Hydra men (there are fifty-eight) and I told the inker, Syd Shores, that I wanted each Hydra man colored individually. He took one look at the drawing and said, "That's it! No more! You can take the goddamn thing and color it yourself!"

Q: *Obviously, the coloring is very important to you.*

STERANKO: Extremely important. I mean, what's the point in working on a thing and drawing in all the little machinery and going after a certain effect if the colorist is going to come along and color the whole thing wrong? He can ruin it. They were coloring my machinery pink, brown, green, earth colors. Machinery is supposed to be blue and chrome. I started to pencil instructions for the colorists in the margins, labeling the machinery blue with some chrome, all the Hydra men were to be green, and so on. But you know those guys are only paid five dollars a page, no matter how hard they work—so why should they knock themselves out doing it the way it has to be done? There just isn't enough money involved. When an illustrator finds a colorist who's sympathetic to his work, naturally he requests that colorist.

Q: *What about your machinery. Obviously, you're influenced by Kirby to some extent.*

STERANKO: Jack loves machinery. I recall some layouts he did where the people and the background were sketched in, just indicated. But the pistol in the picture is completely drawn in detail.

One thing I want to point out about my machines—if you will notice, every machine works. Everything has a function. I do lots of inventing on each page. For example, if you'll look at the scene between Doc Doom and the Prime Mover [*Strange Tales* 167], you'll see they're having a chess game and the pieces being used are Nick Fury and the SHIELD agents, and the Yellow Claw and his agents which are actually Doc Doom robots. The Prime Mover is manipulating the Doom pieces with a gravity ray, and if you look closely, you can see that the ray is operated by a button on the Mover's hand, right next to the thumb. One interesting thing I tried to stick into this panel that the editors removed——you can see that here on the machinery behind the Prime Mover something has been erased. It was the word "Mattel" which I had put in.

Q: *You did a lot of work with the full-page layout. Could you tell us something about your attitude toward that kind of graphic?*

STERANKO: Sure. First of all, I want to make it clear that full-page layouts, with very few exceptions, don't do a thing to develop the story. From the narrative standpoint they are dead weight. They are strictly to "zap" the reader, to get the visual effect. I guess I've been influenced a lot by the cinema, because when I was a kid I spent most of my time in the movies. I want a very cinematic effect and the great thing about comics is that you can do that. You can create on every page a scene that would take millions of dollars to film. Movies get to do that every 50th or 100th picture, but I can do it on every page.

Now in this scene [SHIELD agents boarding a Yellow Claw spaceship about two miles above Manhattan, *Strange Tales* 166] I was influenced by the Errol Flynn "Seahawk" kind of picture where the good guys are boarding the bad guys' ship. You can see the men are equipped with machinery that works. For instance, this gun which shoots a grappling iron to the other craft. I've gone for the feeling of deep space here; I don't mean the cosmos, but spacial depth in the cinematic manner. It's the kind of scene developed by Greg Toland for a film called "Citizen Kane." I have something in the immediate foreground, this agent's face. Then in the middle foreground there is the agent who's floating in mid-air with all the gadgets,

STERANKO: Q&A

"YOU CAN CREATE ON EVERY PAGE A SCENE THAT WOULD TAKE MILLIONS TO FILM."

and in the background I put the Yellow Claw's ship to establish the depth of the scene, and in the far background I have the Earth and Manhattan, with the curve of the horizon clearly visible.

In the case of the spaceship, I wanted to do something different from the usual cigar with fins. [The Yellow Claw craft resembles a vertically - ribbed Swedish salt shaker.]

Q: *When you began "Nick Fury," you were working off Jack Kirby's layouts...*

STERANKO: I worked on Jack's layouts on the first issue. I found it enormously difficult, and I discovered I had developed my own sense of layout over the years. When I began, I could knock out a story a week—but as I progressed, I found I was giving more and more time to the layouts until it is now much more difficult for me to create a strip. It's not the drawing that takes so much time, it's the layouts. Now in the case of "Nick Fury," Jack indicated where he wanted the figure to stand, and he put something in the foreground to give it perspective, and a couple of columns, and that was about it. The rest is mine.

Q: *You certainly are among the most cinematic of artists. Are there any particular directors you admire?*

STERANKO: I'll tell you a funny story. I've always admired Alain Resnais ["Last Year at Marienbad," "Hiroshima, Mon Amour"]. One night I was asleep. It was two o'clock in the morning and I had just got to sleep about two hours earlier. The phone rings and I answer it and I don't know what's going on and this voice says, "Ees thees Jeem Steranko? Thees is Alain Resnais. I want to talk with you." I thought it was one of my crazy friends fooling around and I talked to the guy for about five minutes before I realized, "Hey! Maybe this guy isn't kidding."

He invited me up to his place in New York where he was staying for a few days. I went up there and we spent the entire time, about six hours, talking about my comics. We went through them panel by panel and he had a question for every panel. "Why did you show this shot from over Fury's shoulder?" We discussed a movie project we were going to do, but it never developed. We might still do it.

Q: *I notice that you have a way of portraying action that isn't realistic. It's almost an aesthetic reduction of the action to the way we would like it to be in our minds, a sort of aesthetic purity. When you show Captain America being shot at by twelve Hydra agents and he doesn't get hit, that's not realistic.*

STERANKO: Well, let's just say he's a very lucky guy. About the positioning of the figures—to get extreme glory and power in comics, you use a symmetrical composition. Here [indicating Captain America versus twelve Hydra agents, *Captain America* 113], I used the classic Greek golden triangle. You can see that the scene forms an almost perfect "A" with Captain America at the top and center. You can draw a line straight down from him to the points at the side where the Hydra men come pouring in. It's all worked out.

Q: *This also looks like your paean to Captain America, this particular scene.*

STERANKO: Something I'm very conscious of in my comics is the way the heroes look. I like to think that all my heroes have a certain heroic quality about them in the way they stand and the way they look. I look at a lot of the new illustrators today and I think this is lacking. You have to go after a real visual impact.

Q: *Where did you get the idea for the Yellow Claw?*

STERANKO: I thought it would be fun to use this villain who had originally been invented by Al Feldstein. When I was doing the Hydra adventure, I didn't enjoy it so much. In fact, I hated it. I had to draw all those little Hydra men all the time.

Q: *I've noticed a certain satirical bent in some of the episodes—like the "Mattel" which was excised from the climactic scene. And in one issue [*Strange Tales *164] you show James Bond walking up to the secret SHIELD headquarters and being refused admittance. "Take it easy, chum! You'd think I was an enemy spy!" he says.*

STERANKO: I liked to have fun with the strip, to tease the readers. I changed Fury's character a great deal. Before, he'd always been the real haggard guy, you know, with three days' beard on his face. I tried to clean him up, give him a new image. In SHIELD, I was able to experiment a lot with the graphics. I used what I call a "zap" style for Fury because that's the kind of story it was. I was putting in these op-art effects; whatever was happening in art.

Q: *Do you do your own photo work, developing and such?*

STERANKO: Absolutely.

Q: *You experiment a lot with layout, taking some chances. You've done away with the regular square progression of left-to-right panels...*

STERANKO: The most important thing to me in the comics is leading the reader from one panel to the next as fast and as smoothly as possible. As you say, comics are cinematic and you can't have the reader getting lost in the visuals, because that harms the story. I consider myself a storyteller. But I'm always thinking of new ways this can be done. In one *SHIELD* story, I think it was issue 5, I have a page where each of the separate panels is part of a jigsaw puzzle. The page contains many clues to the

STERANKO: Q&A

"MY OWN SCENES ARE HEAVILY INFLUENCED BY SUCH FILMS AS 'POINT BLANK' AND 'LAST YEAR AT MARIENBAD.'"

×

story and the smart reader will see that it's put together like a puzzle and figure some of them out. There are some false clues, too.

Now on this page [*Strange Tales* 166], Fury has entered the Yellow Claw headquarters and he's in a maze. I did the page as a maze with the pathway leading from panel to panel, around in a "Z" pattern—it's not your usual left-to-right progression, but I think it works. What reader could resist following the maze to see if it worked?

Q: *Neal Adams takes a lot of chances with layout, too. How do you feel about his work?*

STERANKO: You know, Neal and I have had some long discussions on that point, and while I have great respect for him as an artist, I disagree with the way he lays out his stories. His graphics are fabulous, okay, so the reader starts looking at the great layout and he says, "Oh, wow! Look at this! Hey, where am I?" And he's lost and has to go back to pick up the story line. The continuity of the story is ruined.

Q: *On "Captain America"—your style has changed from the "Fury" episodes quite a bit.*

STERANKO: I felt the series called for a different style. There is a funeral sequence [*Captain America* 113], a very somber affair. I designed the whole page as a stained glass window. It has perfect symmetry, from the girl at the top of the page to the spaces on the sides for narrative. I did away with the background completely, coloring it all black to give it that somber quality. Incidentally, did you notice Steve Rogers sitting in the pews at his own funeral? And in the upper left-hand corner is my favorite all-time loser from the movies, Elisha Cook Jr. His face has no coloring because as a funeral director, he's supposed to have that pallid look.

Q: *Your style changes with everything you did, from "Nick Fury" to the love story to the horror story in* Tower of Shadows *1.*

STERANKO: The story for *Tower of Shadows* is the last thing I did for Marvel at the time. I felt that there was no central character, no hero. The story was the hero. Every panel had to lead as directly as possible to the next. That was the challenge of this story and I tried many different effects to pull it off—again, some of which worked and some of which didn't.

Q: *You use flashbacks in the story differently than they've been used in the past...*

STERANKO: That's one of the things about the comics that bugs me. People have been doing comics now for thirty years and they haven't come up with a new way to show flashbacks. It's always the same, a panel enclosed in scallops. There are an infinite number of ways you can show flashbacks. My own scenes are heavily influenced by such films as "Point Blank" and "Last Year at Marienbad."

Q: *What about the graphic story arts in general? What can be done in the way of visuals that hasn't already been done?*

STERANKO: The surface hasn't even been scratched. You know, this is one thing about comics fandom that annoys me, the inability of the fan to look outside comics and see what's happening in the field of graphics. Fans are too comics-oriented. All of the best young talent these days is into advertising.

As far as what can be done in the graphic story arts, what about scratch panels, to name just one thing. [Scratch panels are covered completely in black enamel and scratching removes the black, revealing the white underside.] And photographic technique is just beginning to be used.

Q: *You've had a couple of run-ins with the Comic Code Authority. Care to comment on that?*

STERANKO: Those were just minor things. I don't purposely sit at home thinking up things to slip by the censors, and I've had very few arguements with them. I hope everybody understands that the Code is paid for by the comics publishers, so they certainly aren't going to do anything to cut their own throats. As for censorship, I think there's a need for it. Men abuse the privilege of freedom. I remember one comic I saw towards the end of the horror cycle. It was not an EC title. It showed a man throwing a baby into the open mouth of a furnace, with shards of burning flesh flying away from the baby's face.

Q: *What about underground comix? Do you see anything of interest happening there?*

STERANKO: There's lots of undergrounds I admire. I like the work of Rick Griffin and Moscoso. I think Denis Kitchen is one of the best illustrators of his type. There's a lot going on there.

Q: *What about guys like S. Clay Wilson? He portrays a world filled with grotesque violence and sexual perversion.*

STERANKO: Strangely enough, I like S. Clay Wilson——but that's because he creates his own world where the usual standards of sex and violence don't apply.

Q: *Now the big question is, when are you going to start doing comics again?*

STERANKO: I am working on a number of projects now, and I only hope that the comics fan appreciates what I'm going to do for him. I can tell you about "Talon," our sword and sorcery book, which should be out soon from Supergraphics, the same large size as my *History of Comics*. I'm also working on a character called O'Ryann, a sort of space wanderer who seeks his memory on the highways of space. And of course, my future volumes of the *History of Comics*.

=Mike Baron

The Round Table

DAN SPIEGLE AND WORLD 6

What a great pleasure it was to discover your interview with Dan Spiegle—he is without a doubt one of the half-dozen finest graphic story artists, and yet he has not received the recognition he deserves. This has happened to other Gold Key artists, probably because comics fans are not turned on by the Gold Key line, which is mainly aimed at young readers. (Remember Alex Toth's outstanding work for them? Russ Manning's? And so many others.)

The WORLD and interviewer Dan Gheno deserve much credit.

Ernest Mayo
Los Angeles, California

Thank you for the fine Dan Spiegle interview by Dan Gheno. Spiegle has to be one of the most underrated artists in the field. His output has been monumental, but whenever fans get together they always talk of the same artists—Kirby, Adams, Raymond, Williamson. I, too, have to admit to being guilty of this. I wasn't introduced to Dan Spiegle's work until about half a year ago. I never did buy or collect Gold Key comics. But recently I've started to collect the Dell westerns of the 1950s—and I've discovered Dan Spiegle.

The other piece I especially enjoyed in WORLD 6 was Shel Dorf's "Comic Clips." It was fascinating to see how another collector got started on this hobby. His remembrances of how he lost his whole collection brought back memories...

Fred Patten's book column is excellent. I want to try at least one of the French-language volumes—particularly a Lt. Blueberry book.

Mike Cherkas
Oshawa, Ontario, Canada

Your interview with Dan Spiegle was not only surprising, but very welcomed by me—even to the point where I'm slowly getting a checklist of his material started.

Gary Brown
Hialeah, Florida

Gary Brown is very busy these days—he's the editor of Comixscene, *the new Supergraphics publication from Jim Steranko.*

LITTLE ANNIE F(R)ANNY

Although the ads [reproduced in WORLD 5] say "Little Annie Franny," the actual on-screen title of that seven-minute silent cartoon that was making the rounds of the porno houses was "Little Annie Fanny." Needless to say, it's no longer around. *Playboy* took legal action.

Marc Lombroso
New York, New York

NEWSPAPER STRIPS

Why not have a column devoted to the collecting of newspaper strips—today? As you know, getting complete Sunday strips in half-page, full-tab, or half-tab is becoming increasingly difficult. I personally want to find daily and Sunday "Gordo" strips, plus others.

J. Carter
Berkley, Michigan

GRAPHIC STORY WORLD 7

The WORLD has interesting news—but its other great features make it worth waiting for! The Leonard Starr interview will be treasured by many—and even though I don't follow the foreign artists, the pictures from the International Congress of Comics were interesting. After all, I did see Lee, Infantino, Adams, and my favorite, Gil Kane.

Roger Schoolcraft
Follansbee, West Virginia

The "On Stage" Leonard Starr interview coincided with the Menomonee Falls *Gazette*'s announcement of their plans to publish the strip. The interview heightened my excitement about *that* since the San Francisco *Chronicle* dropped it several years ago.

Thank you for the review of Octobriana. She resembles a blonde Neanderthal. I won't buy the book.

That was an eye-catching cover by Norman Mingo. The background of Jerry De Fuccio & Mart Bailey's "Alias...The Owl" is intriguing, and the inclusion of the strip was a great idea.

There *is* one complaint on "Newsworld," and that is the photo of the *Thrilling Murder* gang. After reading Kim Deitch's absolutely revolting story in *Up from the Deeps* 1, I don't even want to look at the guy. How about a picture of Metzger or Corben instead? Their stuff is inspired.

Keep Jean Pierre Dionnet on the staff, and don't forget the fan magazine reviews.

Laurine White
Sacramento, California

I especially liked the Leonard Starr interview, since we've got "On Stage" in the *Gazette* now—but both *Gazette* editor Jerome Sinkovec and I would like to know what plans (if any) are in store for "Alias...The Owl." It looks interesting...

By the way, with Menomonee Falls *Gazette* 52, we've added Milton Caniff's "Steve Canyon," Roy Crane's "Buz Sawyer, Paul Norris' "Brick Bradford," and George Wunder's "Terry and the Pirates"—at *no* increase in subscription rates!

Mike Tiefenbacher
Associate Editor
Menomonee Falls *Gazette*
N85 W16505 Mary Court
Menomonee Falls, Wisconsin

"Alias...The Owl"—now there is a *strip*! The syndicates were foolish not to buy it.

Dave Sondersberg
Augusta, Georgia

"The Owl" is a comic book strip, *not* a newspaper strip.

Clifford G. Simmons
Seattle, Washington

A *great* cover and a *great* strip! Can't we see more of "Alias...The Owl"?

Jeff Cunningham
McCook, Nebraska

Alex Toth's keynote speech at the New York Comic Art Convention told it all. We need *quality* in comics, *new* ideas—and a respect for the medium itself by its creators, especially its publishers.

Gerald Hiller
New York, New York

SUPERBOY & CAPTAIN MARVEL JR.

On page 28 of *The Steranko History of Comics,* Volume 2, [reviewed by John Righter in WORLD 7], Steranko writes, "...and Captain Marvel Jr. existed years before Superboy," and says it "certainly served as" Superboy's model. Captain Marvel Jr. made his first appearance as a comic strip character in *Whiz* 25, for December 1941.

However, about six months before the first appearance of Captain Marvel Jr. the following was printed in the June 21, 1941 issue of the *Saturday Evening Post* in the article "Up, Up and Awa-a-y!" by John Kobler. On page 78, in the closing paragraphs of the article:

"Messrs. Siegel and Shuster are now in the throes of creating another comic strip.

"It will be called Superboy and will confine itself to Superman's adolescence, when his supermuscles—the mind recoils from the possibilities—were employed in practical jokes.

"'It will be,' Siegel explains, "about Superman before he developed a social conscience.'"

So much has been written about the whole Superman subject that Steranko's error is understandable—but the record ought to be set straight, for the sake of two of the greatest creators the comics field has ever known, Jerry Siegel and Joe Shuster. They are *originals.*

Daniel Stryker
Yucca Valley, California

OCTOBRIANA AND PETR SADECKY

Some of my Scandinavian friends have told me that a review of my book *Octobriana and the Russian Underground* has been published in your magazine.

If your review is based on the American edition I must let you know that it was published without my knowledge, and I have taken legal action against this edition of my original book, published in 1971 by Tom Stacy, Ltd. in London.

If so, I'd be glad if you'd give me a chance to comment.

Petr Sadecky
Arolsen, West Germany

"The Round Table" is open to you, Mr. Sadecky.

INTERVIEWS

I am eagerly awaiting interviews with Neal Adams, Jack Kirby, Stan Lee, Denny O'Neil, Frank Robbins, Bob Oksner, Mike Royer, Robert Crumb, Dick Giordano.

Stuart Adelman
Miami, Florida

I would like to see you do an article on Doug Wildey, with reproductions of some of his work in the Harvey *Thrillers* comic books.

Shirley Porter
Tucson, Arizona

You must have interviews of Richard Corben, Russ Manning, Alex Toth, Carl Barks, Jack Kirby, Barry Smith, George Metzger, Jim Steranko...

Philip Hall
Honolulu, Hawaii

Anything on Alex Toth appreciated...

Tom Armstrong
Nashville, Tennessee

Please, an interview with the greatest mystery-adventure writer-artist of them all—the marvelous Tarpe Mills, creator of "Miss Fury."

Thomas Atwater
Springfield, Illinois

A Steranko interview is here, now—and in-depth interviews with Doug Wildey, Alex Toth, Russ Manning, Mike Royer, and Jack Kirby are on the way. And we'll do all we can to obtain interviews with all the other significant comics creators—which definitely *includes Tarpe Mills.* =The Editor

the LIMITED EDITION PRESS

COMIXSCENE, the new Supergraphics "bimonthly newspaper devoted to comic art and all its aspects," is out at last—and it's a remarkably handsome, well-written and interesting publication. Edited by Gary Brown, and designed and laid-out by publisher and executive editor Jim Steranko, *Comixscene* 1 lives up to the standards expected of Supergraphics in every way. Although the core of the big 24-page tabloid is comic book news, it covers just about every aspect of the graphic story arts — and carries special features of note. This is a "Doc Savage" issue, and not only features a special reproduction of Steranko's cover for *Doc Savage* 2 (printed in two colors, and following the artist's original color design, vastly superior to the chaotic color scheme Marvel eventually imposed), but also a story on "Doc Savage," from the pulps to the comics, illustrated with several fine reproductions of the *Doc Savage* pulp magazine covers and character portraits—and an immense two-page spread by Gene Colan, Mike Ploog, Marie Severin, Dan Adkins, and Steranko himself, each visualizing The Man of Bronze in their own way. The issue also contains a full-page presentation drawing of Steranko's conception of The Shadow, for that ill-fated series. It's one of a kind. And there's more. A single issue is 50¢, a one-year subscription is $2.50. Buy it. (Comixscene, Box 445, Wyomissing, Pa. 19601.)

SENSE OF WONDER 12 is a must for every serious comics fan. This is William C. Schelly's best issue to date. It features an outstanding article on Will Eisner by the WORLD's Australian correspondent, John Ryan, which also reprints incredibly rare pages from The Spirit artist's first great series, "Hawks of the Seas." There is a reprint of Russ Manning's "lost" article on the great Jesse Marsh, "Model T to T-Bird," which first appeared in Bill White's *Batmania*. First publication of two "Gully Foyle" pages by Stan Pitt, from the projected Sunday newspaper strip adaptation of the Alfred Bester novel. More on Pitt and his early Tarzan-like character, Yarmak, again by Ryan, a graphic story by Joe Wehrle, Jr., an article by Bob Costrove, "Jack Kirby, Modern Mythologist," and other features. (40 pages, 75¢, from William C. Schelly, 2211 Carol Drive, Lewiston, Idaho 83501.)

LONG TOM'S AMERICANA COMIX is a larger-than-tabloid, 40-page book, which reprints four stories from the Golden Age of Comics. One, the great Jack Cole's eye-popping "Daredevil versus The Claw" story from *Silver Streak Comics* 7 is worth the price of the book—which is a good thing, since the other stories are of only passing interest. Two are "Spacehawk" stories by Basil Wolverton—but from the tame "Defender of America" period, rather than the memorable early adventures. The other is Joe Somon's initial "Blue Bolt" tale, drawn before he joined with Jack Kirby, and its primary interest is to collectors. The reproduction in black-&-white, from the comic books themselves, is generally adequate (except for the "Blue Bolt" story, which is far too dark), but never more than that. Production and design is competent, though undistinguished. That 16-page Daredevil-Claw tale is so great, however, that if you have not read it—and you probably haven't—the book is worth buying for it alone. In a way, it epitomizes a great comic book era. ($4.00, from Long Tom Enterprises, P. O. Box 8957, Richmond, Virginia 23225.)

RECOMMENDED: PHANTASMAGORIA 2 (40 pages, $3.00, from Kenneth Smith, Box 20020-A L.S.U. Station, Baton Rouge, La. 70803), another beautifully illustrated issue by one of the field's leading artists. Extraordinary cover...RIVERSIDE QUARTERLY 19 (60¢, from Leland Sapiro, Box 40, University Station, Regina, Sask., Canada) is primarily a scholarly magazine devoted to the science fiction field, but comics historian Bill Blackbeard's regular column, "From a Corner Table Down at Rough-House's," makes it worthwhile for the comics enthusiast. This column is devoted to H. J. Tuthill and his curious and enduring "The Bungle Family," and reprints several scarce episodes...ERB-DOM 63 (25¢, from Camille Cazedessus Fr., P.O. Box 550, Evergreen, Colorado 80439) features the first English-language publication of Burne Hogarth's "Tarzan: a Myth Man in the Age of the Macromachine," which first appeared in France...COMIC & CRYPT 6 (85¢ from David Rubin, 6 Dinan St., Toronto 12, Ontario, Canada) leads off with an excellent Neal Adams interview, and carries interesting work by Jim Hanley, David Rubin and Bob Inwood, Ken Barr, and more. A good Cosmic Convention report by Ron Kasman. It's a good-looking magazine...TITLE 1 (75¢, from Allen Milgrom, 13308 Ludlow, Huntington Woods, Mich. 48070) is an extremely well-produced all-story magazine, well-written, and illustrated on a professional level. The stories by Mike Vosburg, Milgrom, Mark Worden and Mark Cohen and Milgrom, and now-professional Jim Starlin and Milgrom, are of a high level, and *Title* 1 is superior to many newsstand comic books...THE CREATIVE ADVENTURE (40 pages, $1.00, from David Kasakove, 83 Irma Ave., Port Washington, N. Y. 11050) has an especially revealing (and long: 12 pages) interview with Dick Giordano, and a very good autobiographical piece by Marvel's Steve Englehart. And it's well-packaged...THE COLLECTOR 26 ($1.00, from Bill G. Wilson, 1535 Oneida Drive, Clairton, Pa. 15025) features autobiographies of Marvel's Joe Sinnott and National's and Warren's (and *Phase*'s) Ken Barr, a Steve Ditko "Mr. A" story, a brief interview with C. C. Beck, and strips by Jim Hanley (Chapter 3 of "Greenhorn") and Tom Fagan & Bill Wilson ("Hyperman")...THE JASOOMIAN 7 ($1.00, from William Dutcher, P. O. Box 1305, Yuba City, Calif. 95991) contains a humorous newspaper strip from 1916 that may well be by Edgar Rice Burroughs, who once studied to be a cartoonist...ABRAXAS 1 (26 pages, $1.00, from Rickey L. Shanklin, 4205½ Fitch Ave., Baltimore, Md. 21236) has not only an unusual title, but unusual contents, as well. The lead-off story, "Deliver Us from Evil," a superhero tale by Gerry Boudreau, is made strikingly different by the art and visual storytelling of Walt Simonson... COMIC DETECTIVE 2 (40 pages, $1.00, from Bart Bush, 713 Sugar Maple, Ponca City, Okla. 74601) is devoted to "Kerry Drake" creator Alfred Andriola, and features everything from an interview to an Andriola talk on censorship—of especial interest—to reprints of his first strip, the little-known "Charlie Chan"...A second printing of HPL (Meade Frierson, P.O. Box 9032, Birmingham, Al. 35213) is now abailable at $4.00. Reviewed in WORLD 6.

=The Editor

memory shop COMICS and FILMS

::: Tons of interesting old movie material for sale——stills, posters, lobby cards, pressbooks, movie magazines, and miscellaneous movie material.

::: A large collection of comics——with new stock supplied weekly.

::: We buy, sell, and exchange.

::: SPECIAL RATES for books and magazines needing photographs for research and publication.

Shop Address: MEMORY SHOP
100 4th Avenue (near 11th Street)
New York City

Mail Order Address: MEMORY SHOP
Box 365, Cooper Station
New York, N. Y. 10003

Telephone: (212) GR 3-2404

THREE TARZAN ARTISTS: Burne Hogarth, Mike Royer, and Russ Manning stand before the 1972 World Science Fiction Convention exhibit of Hogarth's art for his new pictorial version of Edgar Rice Burroughs' TARZAN OF THE APES. Burne Hogarth, illustrator of the "Tarzan" newspaper strip during the '30s and early '40s, is now at work on a pictorial TARZAN THE TERRIBLE. Mike Royer, illustrator of some of Tarzan's Gold Key comic book adventures, and a former assistant to Russ Manning on the current newspaper strip, is now inking for Jack Kirby--and creating a new comics story of heroic adventure. Russ Manning, in addition to writing and drawing the Sunday "Tarzan" for United Features Syndicate, is creating a new series of "Tarzan" graphic stories that will be released overseas in hardbound, 48-page, full-color albums, according to the latest word. Manning has already completed the first album, TARZAN IN THE LAND THAT TIME FORGOT, and has begun work on the second, a direct sequel. The complete novel will be 96 pages long.

=photograph by Bill Munger, Jr.

ALEX TOTH WITHDRAWS FROM THE SHADOW

"We just weren't able to get together," ALEX TOTH said, telling the WORLD of his decision not to draw the new Shadow comic book for National, edited by DENNY O'NEIL. Toth, a long-time Shadow fan--from the great days of the pulp magazine--expressed great disappointment that details could not be worked out.

Alex Toth is the third artist who has withdrawn from the series. Earlier, BERNI WRIGHTSON (who drew the advertising promotion page appearing in the DC magazines) decided to stay with his new Swamp Thing book. Following his departure, JIM STERANKO was scheduled for the book, but he too pulled out of the series.

Both Steranko and Toth were initially enthusiastic about working on The Shadow. In 1971, before National purchased the comic book rights, Steranko submitted a presentation page for a projected comic book to publisher CARMINE INFANTINO (reproduced in the first issue of Comixscene [see "The Limited Edition Press"]). When the series was assigned to O'Neil, he still sought to draw it--Steranko is a Shadow fan of long-standing, and a friend of former Shadow novelists Walter Gibson (The Shadow's first author) and Bruce Elliot (one of the last)--but he was told that he could not do his own panel breaddowns. Toth, too, has read all the novels, and has long advocated a comics version that would recreate the attributes that made the original series the most successful ever published in the U.S. In this century, no series of stories has ever approached the Shadow novels in sales, and yet every comic book version has departed from the original--and none has been a real success.

Mike Kaluta is now the new new Shadow artist. The book remains unscheduled.

THE AMAZING AMAZING WORLD OF SUPERMAN

"Now we are out on this damn limb," says Bob Westerfield, president of Metropolis Recreation, Inc. of Metropolis Illinois, where they hope to develop the "Amazing World of Superman." A 1,000 acre amusement park centered around Superman and "his friends from outer space" is planned to culminate a three-stage building program, which is having marked difficult in getting off the ground. So far, the Amazing World of Superman consists of a small building featuring, according to reports, "the world's largest mural of Superman flying (25 feet long)," a scale model of Superboy's home, a Superman phone booth, a souvenir stand with a melange of postcards, bumper stickers, decals, and the like--and green, sequin-covered rocks masquerading as kryptonite. The future does not look bright. Only one-fourth of the initial stock issue of 20,395 shares had been sold by October, and the corporation has only until June 5, 1973 to complete the sale of the entire issue.

The Associated Press reports that the city has been talking of using Superman to promote the town for thirty years, but that it was Westerfield, a former professional football player and now the operator of a dry cleaning business, who revived the idea in January. "I recommended to the Chamber of Commerce we establish ourselves with a Superman of Metropolis Award for...dignitaries." After President Nixon and Vice President Agnew declined the first award, it was given to Illinois' Gov. Richard Ogilvie. Sen. George McGovern accepted a subsequent award. Metropolis came into the national spotlight with wide coverage in the media.

It was then that Metropolis Recreation was created, with plans for the present exhibition hall, to be followed by a more elaborate museum--and then by a full-blown Amazing World of Superman.

Inexperienced in stock sales and promotion, the new corporation finally began selling stock in early June, but by then the early enthusiasm for the project had dwindled. Says Westerfield: "We were ready to sell stock and everybody had lost interest. The people who would benefit the most, the real estate dealers, the construction people, the bankers--we have received very little support from them... Now we are out on this damn limb."

The exhibition hall is closed for the season. In the meantime, Metropolis Recreation is inquiring about advertising rates in comics fan publications, and offering their stock for sale at $10.00 a share. The proceeds are being deposited in escrow in the National State Bank of Metropolis. If by June 5, 1973, the corporation fails, all funds will be returned. If at least 20,395 Common Shares are sold, the corporation will be in business. If the project succeeds, Bob Westerfield and his associates will have overcome great odds.

THE NEW NCS ALBUM

Most publications of the National Cartoonists Society are for NCS members only--and are eagerly sought after by cartoon fans. Now, as part of a charitable project to raise money for indigent cartoonists, the Society is making some of its special magazines, a souvenir program, and a great wall poster (five feet long) of self-caricatures of NCS members, available to the public--along with the first new edition of The National Cartoonists Society Album, featuring 187 pages of cartoonist autobiographies in a big 8½" x 11" format, to be published in seven years.

=The National Cartoonists Society Album (with 374 illustrated autobiographies, and a complete listing of NCS awards and recipients): $10.00.
=Copies of the anniversary issue of the Cartoonist from the years 1965, '66, '68, '69, '70, '71, '72: $2.50.
=Souvenir program of NCS Sports Night: $3.00.
=Five Foot Long Wall Poster: $2.00.

Checks--tax deductible--should be made out to "The National Cartoonists Society Milt Gross Fund." Address: Marge Devine, Scribe, 9 Ebony Court, Brooklyn, N. Y. 11229.

ACBA NEWS

ACBA--the Academy of Comic Book Arts--has announced the ACBA Forum, a new publication distributed only to professional members of the Academy. ACBA News says: "Unlike the newsletter, the Forum will concern itself with direct feedback

MISTY

AN ADULT FANTASY IN VISUALS

MISTY

BY JAMES McQUADE

MISTY is beautiful, intelligent, sensitive, swinging — and she's running for her life!

You'll follow all her breath-taking adventures in this brand new, brilliantly illustrated, giant-sized book by talented West Coast artist, James McQuade.

MISTY is a deft combination of exciting drawing, scathing satire, warm sex, suspense and adventure. $6.50 9" X 12" Hardcover

ORDER FORM

Send to: Graphic Story Bookshop
P.O. Box 2053, Culver City, CA. 90230

Gentlemen: Please send me_____copy(s) of **MISTY** at $6.50 each. I enclose_____
☐ cash, ☐ check, ☐ money order. (Sorry, no COD's.)

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP # _____

California Residents Please Add 5% Sales Tax.

Please state age when ordering

from the readership; in many issues, the bulk of the material published will be mail. In this way, professionals can gain an insight into the opinions of their working fellows--as well as being allowed to vocally express their own opinions. ... The first issue...will feature articles by the members of the board, editorials and a controversial discussion by writer STEVE SKEATES."

THE COMIC ART FAN AWARDS

Nominating ballots for the 1972 Comic Art Fan Awards can be obtained for 10¢ or a stamped, addressed envelope from: Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060. Final award recipients will be announced in GRAPHIC STORY WORLD.

NEWSFRONTS

JACK KIRBY, who's done a two-page spread for Pro, published by the National Football League just recently, is branching out into television--Italian tv. Kirby and MIKE ROYER were filmed by Italian educational television for a 26-minute show that will appear in January or February. Kirby discusses his creations and his philosophy...MIKE ROYER is drawing four more covers for the "Cruisin'" record album series. The first series of covers is reported to be available as posters.

*

IT'S A MAD WORLD: NICK MEGLIN, Mad associate editor, who had done On-the-Spot Drawing for Watson-Guptill, is now completing another book on cartoonists and how they work for the same publisher. The Mad cartoonists are well-represented --along with such "outsiders" as ARNOLD ROTH and BOB JONES. (Jones is particularly good at doing animals, having rendered the Tiger for Esso, now Exxon.)...

> "Yes, I'm doing something for 'Sesame Street.' Through the Kimmelman-Peckman studio, I'm working on three short animated cartoons whose purpose will be to teach children how to count to twenty. Kimmelman, etc. consists of three of the greatest guys in cartoondom, and they've been doing very nice work--their most popular commercial being the EXXON ad that runs every hour on the hour in every state in the Union."
>
> --Harvey Kurtzman

Incidentally, Nick Meglin's new book with JACK DAVIS, Superfan, is attracting a lot of attention, and it may show up in another medium in '73...A new EC Portfolio from RUSS COCHRAN is in early production stages--it'll feature EC horror, impact, and war art...And The Mad World of William M. Gaines, by Mad-man FRANK JACOBS is out from Lyle Stuart. Highly recommended. It's the inside story of EC...

*

JIMMY SWINNERTON, the creator of "The Little Bears," "Little Jimmy" (his most famous strip), "Canyon Kids," and others, and the man who eighty years ago in the San Francisco Examiner created the comic strip itself, celebrated his 97th birthday on November 13th. "Little Jimmy" ran for 40 years, and for a long while it was the most widely read comic strip on earth. After leaving comics, Swinnerton went on to become one of the finest desert landscape painters in America, retiring only seven years ago. [Cartoonist Profiles 12, for December 1971, featured a fine story on Swinnerton and a meeting of the artist and MILTON CANIFF.]

*

BILL EVERETT is recovering from a massive heart attack, and though he's said to be doing well, it'll be a while before he can resume work at Marvel... MORT DRUCKER is also recuperating from a recent heart attack. He's well on the way to recovery.

*

TRANSITION: Died: GAREN TORY SMITH, nine-month-old son of KENNETH SMITH, of an accident this past September...WILLIAM H. RITT, 70, September 20th, in Cleveland, Ohio. Ritt scripted the early "Brick Bradford" comic strip, drawn by Clarence Gray, and was the author of "You're Telling Me," a syndicated column for King Features Syndicate...Born: RAYMOND MARCUS GREEN, first son of RICHARD GREEN, on October 19th.

*

Magazines for Libraries, Second Edition, a reference "for the general reader, and school, junior college, college, and public libraries," published by the R. R. Bowker Company, carries extensive coverage of the comics field. Seventeen pages of the book's 752 are devoted to U. S. and overseas comics publications, both underground and aboveground, from DC to Marvel, from Funnyworld to GRAPHIC STORY WORLD. This section, written by FRED PATTEN, marks the first serious comics coverage in such a publication... Scholastic Scope for December 11, 1972, features "They're Serious About the Funnies," by Dan Carlinsky, a two-page look at the limited edition fan publications, including the WORLD [*Comment:* GRAPHIC STORY WORLD is essentially an adult magazine, featuring material about the en-

THE GRAPHIC STORY WORLD AT THE 30th WORLD SCIENCE FICTION CONVENTION: The 1972 convention, held in Los Angeles September 1st through 4th, attracted graphic story and comics enthusiasts from everywhere, including Europe and Australia, and there was a strong comics influence in many convention programs. *Upper left:* Marjii Ellers as The Black Queen, from Jean-Claude Forest's BARBARELLA, winner of the Judge's Choice Award in the Costume Category at the convention's costume ball. Gold Key comics scripter Don Glut won for Most Humorous Costume, appearing as Franken-berry, from the General Mills breakfast cereal. *Upper right:* Susan Palermo and Gerry Conway, Marvel Comics writer. *Lower left:* WORLD columnist Shel Dorf and TARZAN OF THE APES illustrator Burne Hogarth pose before the Jack Kirby display. *Lower right:* Artist Robert Kline with his original painting for a recent FANTASTIC FANZINE cover. *=photographs by Bill Munger, Jr.*

THE WONDERFUL WORLD OF DON GLUT

DON GLUT, film enthusiast (co-author of THE GREAT MOVIE SERIALS with Jim Harmon), dinosaur fan (author of the DICTIONARY OF DINOSAURS, a new hardback that lists 'em all, from A to Z), and comics writer (for Gold Key/Western), weaves a tangled web for himself--and for bibliographers who attempt to keep track of all his comics series. The creator of Dagar and a legion of other characters, Glut is now linking them all (or so it seems) into one giant Cast of Characters. Here, by his own hand, is the situation to date, with issue numbers given where known.

THE GLUT GOLD KEY CROSSOVERS (SUBJECT TO LAST-MINUTE CHANGES BY THE EDITOR)

SIMBAR, LORD OF THE LIONS
First appearance: "Secret of the Jungle Lord," MYSTERY COMICS DIGEST #3.
Origin Story: "Temple of the Lion," OCCULT FILES OF DR. SPEKTOR #6. (Simbar is a were-lion Tarzan-type.)

TRAGG THE CAVEMAN
"Cry of the Dire Wolf," MCD #3.
"Cult of the Cave Bear," MCD #9.
"Terror in Another Time" (working title), DAGAR #5.

KING GEORGE
"The Haunting Bells," MCD #8.
"The Prince and the Dragon" (working title), MCD.

MR. HYDE
"No Place for Hyde," MCD #8.
"Things of Wax," MCD #8.
"Dr. Spektor & Mr. Hyde," SPEKTOR #5. (Also featuring Scotland Yard Inspector Paul Klug, descendent of a character in "No Place for Hyde.")

DUROC
"Wizard of the Crimson Castle," MCD #7. (Actually, this was the first Daggar--original spelling--story, and his name was changed later. The story features Xorkon.)
"Death Between Floors," SPEKTOR #4.
"The Evil of Xorkon," MCD.

U. S. MARSHAL REID
"Night Train to Eternity," MCD #6. (It also features the Harmon Gang, referred to in "Hearts and Flowers" in MCD.)
"Double or Nothing," MCD.
"The Masked Rider," MCD.

RA-KA-TEP (The Living Mummy)
"Mask of the Mummy," MCD #1.
"The Mummy's Soul," SPEKTOR #3.

KRAK-AL (The Egyptian High Priest)
"The Eternal Prince," MCD #5. (Krak-Al is also referred to in "Collector's Item," MCD.)

MARSHAL NATURAL HISTORY MUSEUM
"The Eternal Prince" and "The Mummy's Soul."

SIR DUANE (The Knight)
"Doomed to Battle," MCD #6. (Sir Duane is referred to in "The Prince and the Dragon.")

BARON TIBOR (The Vampire)
"A Tree Grows in Transylvania," MCD #4.
"Cult of the Vampire," SPEKTOR #1. (Baron Tibor is also referred to in "Collector's Item" in MCD.

SATAN
"It's in the Bag," MCD #1.
"Things of Wax," MCD #8.

DR. SPEKTOR also narrates a number of stories in MYSTERY COMICS DIGEST and has written two text features (actually ghosted by me) in GOLDEN COMICS DIGEST, "Dr. Spektor's Ghost File," in #25, and "How Halloween Began," in #26--with my signature.

My proposed PORKY PIG satire on the first four issues of DAGAR ("Sordid Sorcery") was rejected on the basis of being too fairy taleish. I guess it's okay with serious characters but not with funny animals. The plot follows the Dagar stories quite closely.

Also rejected was "Death Flies on Black Wings," wherin DRACULA goes back in time and meets TRAGG. It would have been the same Dracula that appears in "The Little 'Ol Coffin-Maker" in SPEKTOR #5.

Whew!

=Don Glut

tire world of the graphic story, not merely the aspect dealing with children's literature. We appreciate the praise of publications like Scholastic Scope, but we feel that the content of graphic story publications should be considered by reviewers and commentators as carefully as that of films and books --and by the age of their audience.] ...Sarjakuvat, by HEIKKI KAUKORANTA and JUKKA KEMPPINEN, is an extraordinary new 237 page history of comic art from Finland. Beautifully designed and printed, it is an uncommonly complete study of the field, covering American as well as European comics, and an international selection of fan publications, including the WORLD.

*

PROFESSIONALS: JIM STERANKO has written a "Batman" story for JULIUS SCHWARTZ and drawn fourteen covers for Marvel, but he has no immediate plans to draw graphic stories again--unless it's an adaptation of HARLAN ELLISON's "Repent, Harlequin, Said the Tick Tock Man" for Marvel. Deeply involved in his new Supergraphics projects (and said to be dissatisfied with the way some of his covers have been colored), he may do only covers for the reprint editions of his Nick Fury series in the future...

BILL WRIGHT, former Disney animator, "Uncle Remus" syndicated strip artist, and "Mickey Mouse" comic book artist-writer--to just scratch the surface--is back in the field again, part-time. He did a 4-page "Chip 'n' Dale" story for the January issue of Walt Disney Comics and Stories, a 20-page Mickey Mouse story, "Valley of the Kachinas," for a one-shot, and he's now drawing away on a 12-page Mickey yarn entitled "Message from Aunt Hattie"...

JOE SIMON has joined National Comics as editor, and new magazines are in the works (he formerly had an ad agency outside New York City)...BILL BLACKBEARD has completed his introduction to the DASHIELL HAMMETT-ALEX RAYMOND Secret Agent X-9 coming from Nostalgia Press... Marvel Comics has moved its offices to new quarters at 575 Madison Avenue... MIKE BARON (see this issue's "Steranko: Q & A") is doing a monthly column of criticism of the graphic arts for CREEM, the Detroit-based magazine devoted to rock music. One of his first assignments was an interview with the new Marvel publisher, STAN LEE...BIL STOUT--who's been inking some of RUSS MANNING's "Tarzan in the Land that Time Forgot"--has "Bikenstein" in the February Cycle-toons...Monster Times 17 features an article on the World Science Fiction Convention by MARK EVANIER. Issue 18 carries an article on Willis O'Brien by TONY ISABELLA, and other articles by ART MILLER and DWIGHT DECKER. Upcoming: features on BASIL WOLVERTON, "Broomhilda," and "Plastic Man"...

*

JIM CAWTHORN reports from England: "In the wake of LORD LONGFORD's report on pornography, police have been raiding shops and publishers, including Booklends, our local science fiction dealers. Among the stuff they took were two copies of Tarzan Adventures from the 1956-57 period..."

*

ANIMATION: ASIFA-West, the California branch of the International Association of Animated Film, held it's first Annie Award banquet November 30th. The first Annies were awarded to the pioneer animation team of Dave and Max Fleischer, makers of the "Out of the Inkwell," "Betty Boop," and "Popeye" cartoons--as well as two feature length cartoons, "Gulliver's Travels," in 1939, and "Mr. Bug Goes to Town" in 1942. Max Fleischer died September 12, and his award was accepted by his son, director Richard Fleischer. Dave Fleischer accepted his award in person. In addition to his contributions as an animator, Max Fleischer invented some twenty devices and processes used in film, including the Rotoscope, a machine still in use for combining animation and live action.

*

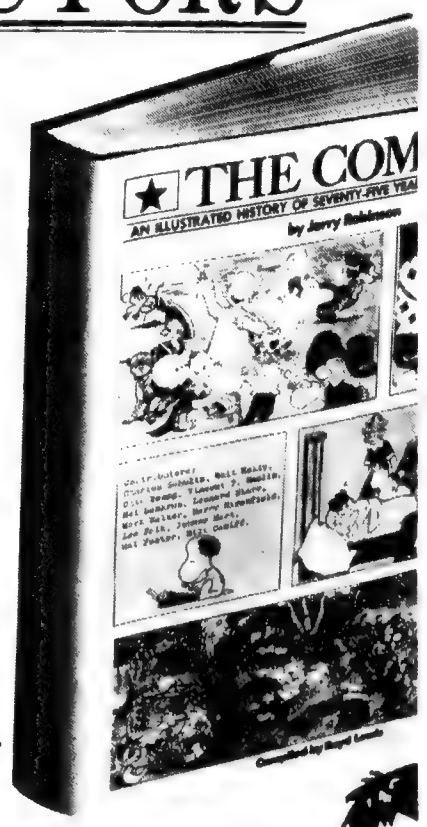
Every year, Mad publisher WILLIAM M. GAINES takes the Mad crew on an all-expenses-paid tour of the far-reaches of the earth. This year it was Spain and Morocco, from Madrid to Granada, to spy novel-fabled Marrakesh, Fez, and Tangier, and home by way of Seville. Despite hazardous roads--overturned trailer trucks are said to litter the ravines of the Atlas Mountains--and two nights in a hotel situated beside a

COLLECTORS BOOK STORE

6763 HOLLYWOOD BLVD. • HOLLYWOOD, CALIF. 90028

BOOKS FOR COLLECTORS

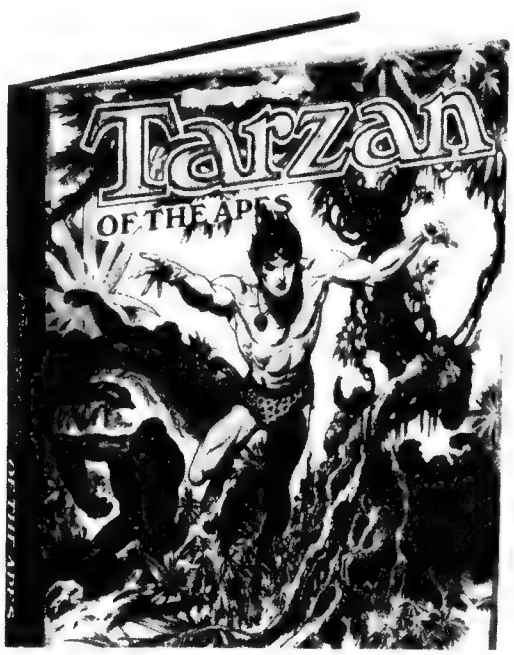
The Comics



An Illustrated History of 75 Years of Comic Strip Art. Highlighted by the faithful reproduction of such landmark strips as LITTLE NEMO IN SLUMBERLAND, THE PHANTOM, PRINCE VALIANT, MANDRAKE THE MAGICIAN, KRAZY KAT & more, this volume presents the most complete coverage of the "Funnies" to date. Jerry Robinson's text covers the comic strip from its earliest days to the present in an entertaining and informative book which will be highly prized by all collectors of Comic Art. Illustrated with over 150 pages of strips in FULL COLOR and Black and White. Available in October. ORDER NOW TO BE PROTECTED AGAINST A PUBLISHER'S PRICE INCREASE. Here are the artists, characters and behind-the-scenes stories of the Comic Strip in a big volume priced at only. $14.95

HARVEY KURTZMAN'S HISTORY OF COMIC ART

From the genius who created MAD, HELP, and LITTLE ANNIE FANNY comes a superb history of Comic Art, from the beginnings of the Golden Age to the current work of the underground artists. Here are over [illegible] plete stories in spectacular FULL COLOR and Black & Wh[illegible] directly from the original drawings. Featuring th[illegible] FRAZETTA, WALLY WOOD, GRAHAM INGELS, ROY KRENKEL [illegible] more. Over 200 pages of the best Comic Art fr[illegible] December. ORDER NOW TO BE PROTECTED AGAINS[illegible] This is only the first page of outstanding book is priced at only . . .



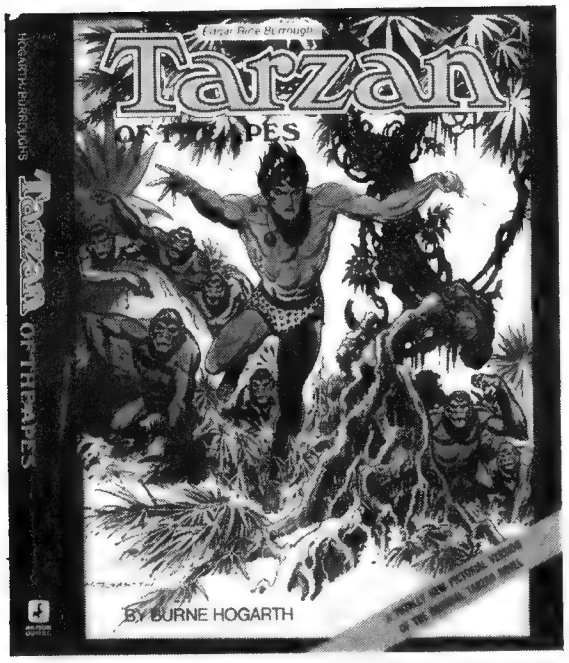
our brand-new, fully-illustrated, 12-page catalogue of new books on COMIC ART, MOVIES, SCIENCE FICTION, & COLLECTING. To get your copy, simply fill out the order form below and send it along with 25¢ in stamps or coin to:

COLLECTORS BOOK STORE
6763 Hollywood Boulevard
Hollywood, California 90028

NAME_____

ADDRESS_____

CITY_____STATE_____ZIP_____



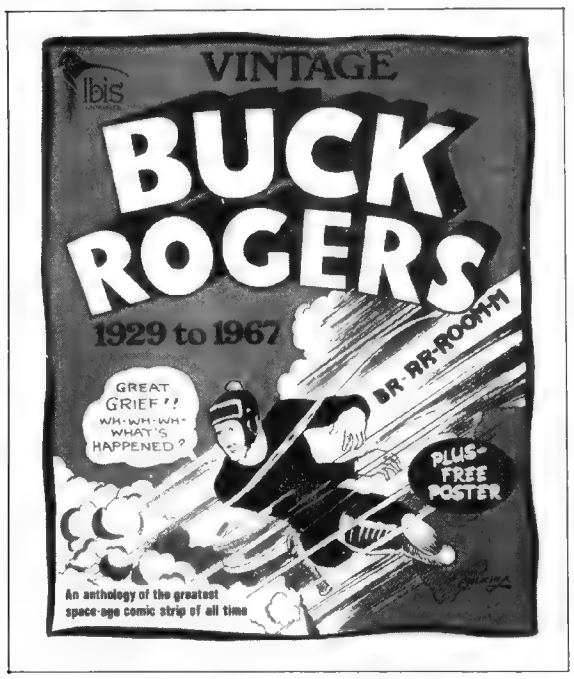
TARZAN OF THE APES, drawings by Burne Hogarth, text by Edgar Rice Burroughs, adapted by Robert Hodes. Introduction by Maurice Horn. This is the great "Tarzan" artist's *entirely new* retelling of the origin of ERB's classic character. 122 pages of full process color (of a quality never before seen in any dramatic American comic art book), plus a long, illustrated introduction, "The Magic of Burne Hogarth"——160 pages in all, beautifully bound in yellow cloth. TARZAN OF THE APES was two full years in the making. 160 pages, full process color, 8 3/8" x 10 7/8", hardbound. In English. Only $9.95.

The ALIX Series, by Jacques Martin. Set in 50 B.C., the ALIX volumes are a series of realistically-drawn adventures—Martin's art can be roughly described as a cross between Herge and Hal Foster ——featuring a Romanized Gallic teenager who travels to the far corners of the Roman world in the service of his adpoted nation. Two volumes have now been translated into English. THE SACRED HELMET tells of the struggle to regain a throne in an Assyro-Parthian kingdom, while THE BLACK CLAW is a tale of vengeance and a hidden Carthaginian colony on the West African coast. GRAPHIC STORY BOOKSHOP has both English translations (although the back covers list two additional titles, the publishers inform us they have decided not to issue them at this time). 64 pages, full color, 9" x 12", hardbound. In English. $2.75.

AX4 = THE SACRED HELMET

AX5 = THE BLACK CLAW

PILOTE ANNUEL (1972). Beginning in 1972, the weekly *Pilote* comics magazine is publishing an annual collection containing the best of its features from the year before—plus an equal amount of *new* material. This first volume includes a mixture of comic art, textual, and photomontage features, from a look at how Tarzan *really* learned the cry of the Great Apes to a satiric examination of France's comics censorship code to a science fiction story by Giraud. And more. 164 pages, color and b-&-w, 8 5/8" x 10 7/8", hardbound. In French. Only $5.00.



CHARLIE A monthly French semi-underground comic of 68 pages with about 1/3 original material, 2/3 reprints of foreign comics, including American (from Capp to Shelton), British (Dickens, Jordan, Smythe, etc.), and Italian (Buzzelli, Crepax, etc.), and featuring "Paulette," by Wolinsky & Pichard. One year (12 issues): $8.20. 90¢ each.

COMICS: ANATOMY OF A MASS MEDIUM, by Reinhold C. Reitberger and Wolfgang J. Fuchs. Translated from the German by Nadia Fowler. This well-illustrated scholarly study was published in Germany last year and is now available in English while it is still quite current. It analyzes both newspaper strips and comic books from 1896 to 1971, emphasizing the American and German, but presenting much data plus many illustrations on British, Italian, French and Belgian strips as well — juvenile, underground and adult. Chronology, index, notes. 264 pages, 9¼" x 11½". Hardbound, $12.50. Paperbound, $6.95.

VINTAGE BUCK ROGERS, 1929 to 1967. SPECIAL! GRAPHIC STORY BOOKSHOP has obtained *19 copies* of this now out-of-print Australian collection of the "Buck Rogers" strip. In format it is similar to the Ed Aprill publications; in spirit it is similar to the Chelsea House anthology. The majority of the book consists of Dick Calkins' early work, juxtaposing various episodes in such a manner as to create a new "complete story." (A comparison with the Aprill booklets reveals that these are strips 1-16, 20-75, 80-81, 238-273, 282-302, 363-396, two Calkins episodes not in the Aprill or Chelsea House editions, and a Rick Yager episode. Collectors will be fascinated to note that the strips numbered 282-302 in the Aprill edition bear a different numbering sequence here plus some additional synopsis panels omitted from the Aprill edition.) The book contains a 14½" x 20" fold-out poster in color. 128 pages "reproduced direct from the rare originals dating back to 1929!" 8 5/8" x 10 1/2". In English. FIRST COME, FIRST SERVED. $5.00.

TWO 500 PAGE COMICS NOVELS FROM JAPAN

VAMPIRE, by Osamu Tezuka. A world-wide conspiracy is formed among all types of were-beasts to destroy and replace human civilization. The hero is a good werewolf, hunted by his own kind as a traitor, who must help the humans in secrecy as they doubt and fear all were-animals. Above all is a human criminal mastermind who plots to play all sides against each other for his own ends. Tezuka has included himself as the werewolf's comic-relief friend. VAMPIRE was filmed as a live-action TV series in Japan, with all of the were-animal scenes in animation. Critics felt that Tezuka's art style was too cuddly to blend efficiently with the live actors for a serious horror production, but the consistency of the artwork in this comic-book version is effective. Two vols., 580 pages, 4 1/2" x 6 7/8", paperbound. In Japanese. $3.50.

WONDER THREE, by Osamu Tezuka. The Wonder Three are agents of an interstellar civilization sent to Earth to study the warlike humans and decide if they should be destroyed for the safety of the galaxy. Disguised as a rabbit, a horse, and a duck, they make friends with a human boy. Their adventures together to stop a new war and to keep the Wonder Three's spaceship from being discovered and destroyed lead to another chance for Earth. Also filmed as an animated cartoon series, which was shown on U. S. TV as "The Amazing Three." Two vols., 554 pages, 4 1/2" x 6 7/8". Paperbound. In Japanese. $3.50.

GRAPHIC STORY bookshop

California residents please add 5% sales tax

P. O. BOX 2053, CULVER CITY, CALIFORNIA 90230

mosque where chanting began at 5:00 a.m., and the customary travellers' complaints, the Mad-men seem ready for another go...

*

MARIO DeMARCO, Golden Age feature cartoonist, whose more recent work has appeared in Treasure Chest and other publications, has written and drawn Famous Cartoonists, an 11" x 14" portfolio of eighteen portraits and biographies (with examples of their art) of Ed Reed, Morrie Turner, Bil Keane, Irwin Hasen, Milton Caniff, Dick Moores, Stan Lynde, Bill Holman, Walt Kelly, Alfred Andriola, Alex Graham, Ed Dodd, Tom K. Ryan, Jack Tippit, Mary Gauerke, Dave Gerard, Roy Dewar, and Charles Schulz. Each page is printed on one side on heavy stock in two colors, and is suitable for framing. The price? Only $3.50 a set, from J. Weston Walch, Publisher, Portland, Maine 04104.

*

cARToon has become a giant 11" x 17" annual, and if you're a serious comics enthusiast, it's not to be missed. This triple issue, combining issues 6, 7, and 8, contains incredibly rare work by RUBE GOLDBERG, L.D. WARREN's "Joy and Jim," from the old Gulf Funnies of the '30s, and an example of "Li'l Injun," a strip the artist drew for Ralston Cereal's premium Tom Mix Comics appear. There's a feature on women cartoonists (including Marvel's MARIE SEVERIN). Classic political cartoons are spotlighted. A "Scorchy Smith" strip is reproduced full-size from the original art by Noel Sickles. Political cartoonist and comic book artist ("The Green Hornet") Bert Whitman is featured. And there's more. The rarity of the material JIM IVEY publishes makes cARToon immensely valuable to scholars and collectors. This issue (plus two supplements, 20 Years of Cartoons, by Jim Ivey, and the Cartoon Museum catalog) is $3.00, from Jim Ivey, 561 Obispo Avenue, Orlando, Florida 32807.

UNDERGROUND COMIX

GEORGE METZGER, whose Truckin' is one of the first serious comix to attract attention outside the underground is wintering in at British Columbia: "I've bought supplies & am renting a pretty funky 4-room house. Hope to spend most of the winter time drawing, tho currently all my time's been spent making the house airtight, flyless, and in geting in fire wood..." George has completed Moondog 3.

JAXON writes from Rip Off Press: "Corben has just sent a new title to Rip Off for publication called Grimwit and it's the best stuff I've seen him do since Rowlf." Jaxon has a strip coming up in L.A. Comic Book Co.'s Weird Fantasies 2, another all-color issue...

"EC IS BACK!" says East Coast Comix (P.O. Box 1290, Great Neck, N.Y. 11023), and they're right. Authorized reprints --in color--of all the EC titles. Tales from the Crypt 46 in February: $1.00.

In addition to Snarf 3, with a brand-new WILL EISNER cover, the big news at Krupp Comic Works is the upcoming second R. Crumb & his Keep-on-Truckin' Orchestra 78 rpm record. =The Editor

SAN DIEGO'S WEST COAST COMIC ART CONVENTION

Top to bottom: *First row:* DOUG WILDEY, creator of the new "Ambler" dramatic newspaper strip; BOB SIDEBOTTOM, publisher of the new California Comics comix, whose fine first title, Barbarian Comics, has just been issued; BIL STOUT, Cycle-toons artist, and assistant to Russ Manning and Harvey Kurtzman; MELISSA KLINE. *Second row:* MIKE MOORE of the Los Angeles Comic Book Company, publishers of Weird Fantasies; ceramics artist THERESA "POT" DAVIS; artist NED YOUNG; BOB CLAMPETT, creator of film animation's Tweetie, the prototype of Bugs Bunny,and countless more. *Third row:* DAVE GIBSON, publisher of the new Spirit reprints; HARRY HARRISON, science fiction novelist, and one-time comics artist and writer; animation's (and the WORLD's) BOB FOSTER, with collector RICK DURELL; Italian comics fan TONY RAIOLA. *Last row:* Educator GLEN JOHNSON, who has adapted comics to teaching in a highly successful program; FRED PATTEN of GRAPHIC STORY WORLD; SUE BOSANKO; and BUD PLANT of Promethean Enterprises. *=photographs by Vincent Davis*

NEWSWORLD

Tony Isabella's NEW YORK REPORT

TONY ISABELLA, one of comics fandom's most talented writers, has joined the Marvel Comics Group staff as an assistant to publisher Stan Lee. For a brief time, however, he was a GRAPHIC STORY WORLD *staffer, reporting on the New York scene. Here is his first and final report. We feel confident that this latest fan-turned-pro will achieve great success in the comic book field. The Editor*

MARVEL

Editor ROY THOMAS is pushing ahead with adaptations of fantasy and science fiction stories by some of the top authors in the field. Since hard-core sf is unprofitable these days, he is wisely concentrating on stories with a modern/near future setting, an element of horror, and well-developed action. This could set the stage for hard-core science fiction stories--and indeed, some stories of this nature are being considered.

Noted science fiction author RON GOULART is involved with several adaptations. For Supernatural Thrillers 2, he adapted H.G. WELLS' "The Invisible Man," drawn by DAN ADKINS and VAL MAYERIK. Journey into Mystery 3-5 features his adaptation of three connected stories by ROBERT BLOCH and H.P. LOVECRAFT. Bloch's "Shambler from the Stars," with layout by JIM STARLIN and finished art by TOM PALMER headlined issue 3, with Lovecraft's "Haunter of the Dark," drawn by GENE COLAN, and Bloch's "Shadow from the Steeple," illustrated by RICH BUCKLER following. Goulart, who has adapted "Dr. Jeckll and Mr. Hyde" by ROBERT LOUIS STEVENSON for Supernatural Thrillers 4 (the artist is WIN MORTIMER), also has his adaptation of L. SPRAGUE DE CAMP's "A Gun for a Dinosaur" coming up.

There's some changes on the regular Marvel titles in store as the company adapts to their increased workload. GERRY CONWAY will take over the scripting chores on Fantastic Four, with ROY THOMAS keeping tight control on the plots. New costumes are planed for the FF as Medusa joins the group. RAMONA FRADON, former Aquaman and Metamorpho artist, will pencil an issue...Conan got a new artist with issue 25, JOHN BUSCEMA. BARRY SMITH has returned from England, and will do more work for Marvel--but not Conan...Dracula Lives is the new black-&-white magazine from Marvel. It continues the adventures of their color Dracula. More b-&-w's are coming soon...With BUSCEMA doing Conan JOE SINNOTT will be doing the finished art on Fantastic Four from Buscema layouts. GIL KANE is doing the covers of all Buscema-drawn books...STEVE GERBER will take over the scripting chores on Daredevil shortly and has dialoged a few issues of Sub-Mariner, as well. The new back-of-the-book feature, "Tales of Atlantis," by GERBER and HOWIE CHAYKIN recounts the history of that sunken city from the time of King Kull to the present... PATY, who has become a favorite of the Marvel staff and fans everywhere, penciled the third issue of The Cat, with BILL EVERETT tightening up the pencils and inking. RAMONA FRADON will handle the art chores with issue 4. Shanna the She-Devil got a brand new artist with issue 2, ROSS ANDRU. He was inked by VINCE COLLETA in that issue, but TOM PALMER will be the regular inker with the third issue... After the reprint issue of "The Beast"--with some new material by STEVE ENGLEHART and JIM STARLIN--Amazing Adventures 18 presents a new series based on H. G. WELLS' "War of the Worlds"...Thongor of Lemuria, LIN CARTER's sword-and-sorcery hero, made his debut in Creatures on the Loose 22--with a cover by JIM STERANKO, plot by ROY THOMAS, script by GEORGE ALEC EFFINGER, and art by VAL MAYERIK and VINCE COLLETTA.

NATIONAL

Shazam 2 brings back Mr. Mind in "The Astonishing Arch-Enemy" written by DENNY O'NEIL and drawn by C.C. BECK--who is doing some fantastic artwork. Issue 2 also features ELLIOT MAGGIN's "The Nicest Guy in the World." Beck was so pleased by the latter story that he sent Maggin a fan letter. Shazam 3 features a lead story in which Billy goes to Shazam and complains about losing twenty years. So Shazam turns him into a 34-year-old man. DENNY O'NEIL wrote this one--and yes, Billy's mad, but would you have it any other way? The second story is again by MAGGIN, "The Wizard of Phonograph Hill."

The "Superman" strip got a new supporting character in Superman 264, when sports announcer Steve "Slinger" Lombard joined the WGBS news team in "Secret of the Phantom Slinger." He is intended as a headache for Clark Kent and to point out the differences between Clark and Superman, to show contrast much as was done in the early '40s...Superman will meet new adversaries in the months to come, and an old one returns. Superman 263 pits the Man of Steel against Dr. Phoenix. And Luthor takes a swing at his eternal enemy in Action 423's "Luthor's Hammer of Hate"...Also coming up is a Superman story that's a story-within-a-story, "The TV Show that Menaced Metropolis."

Detective Comics 433 features FRANK ROBBINS' "Killers in the Smog," a Batman story designed specifically for those readers who always say they can guess the murderer. It's also DICK DILLIN's first complete pencil job on Batman. It's inked by DICK GIORDANO...Detective 434 introduces The Spook, the underworld's insurance man. Take out a policy and he promises to get you out of jail if your robberies go wrong. This FRANK ROBBINS creation will also appear in issue 435...Hawkman flies again in Detective 434 in "Riddle of the Red-Handed Robin," by NELSON BRIDWELL, RICH BUCKLER, and DICK GIORDANO... With Detective 437, the book goes bimonthly for the first time--and ARCHIE GOODWIN becomes editor. A new back-of-the book series will be started by Goodwin...The 100-page Super-Spectaculars are back. First up is the "Batman" issue originally planned for July. Following that is "Superboy," made up of leftovers from the 25¢ books, but featuring a SIMON & KIRBY "Boy Commandos" and a "Sandman." Follwoing that is a "Sgt. Rock" issue and a "Justice League" issue--which will definitely carry a Justice Society of America story from All-Star Comics.

ITEMS: The Batman story in the 100-page Super-Spectacular featuring the Monk was Gardner Fox's first Batman script...The Challengers of the Unknown reprint book will go bi-monthly ...KURT SCHAFFENBERGER is inking his own work in Jimmy Olsen now..."Metamorpho" may become a permanent feature in World's Finest...ALEX TOTH is drawing a Flying Tigers story for ARCHIE GOODWIN...KEN BARR and GEORGE EVANS are also doing back-of-the-book tales for the two ARCHIE GOODWIN war books...A three-part story by ROBERT KANIGHER and NESTOR REDONDO is coming up in one of the mystery books--a leftover from the gothics...ARCHIE GOODWIN has bought a story from newcomers GERRY BOUDREAU and WALT SIMONSON, an sf war story. He's also bought stories from JOHN DAVID WARNER and STEVE MITCHELL.

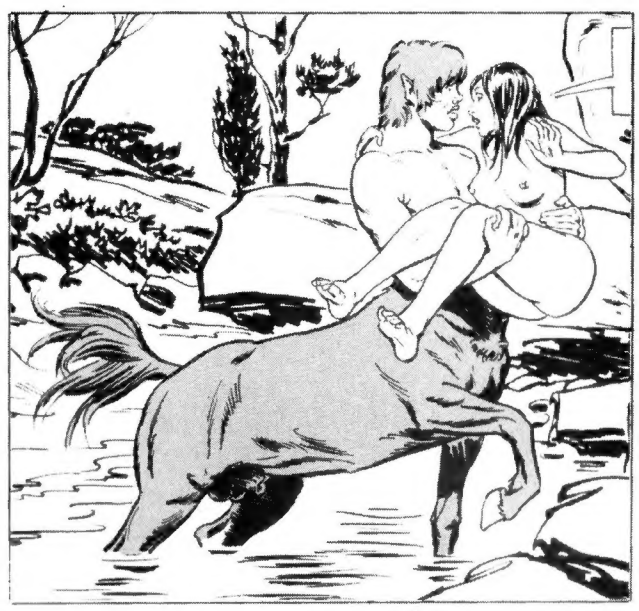
THE MONSTER TIMES

The Monster Times will resume biweekly publication soon, either by coming out twice-a-month or by starting a second monthly magazine. They have had problems with their original distributor and've switched to a new firm--which isn't yet set up for nationwide distribution yet. Issue 16 will be available only in New York and through the mails, but issue 17 should be on sale everywhere that is anywhere.

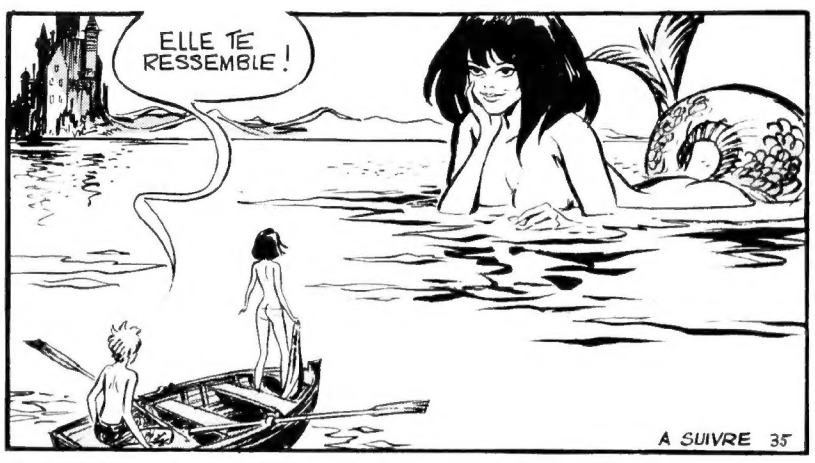
=Tony Isabella

GRAPHIC STORIES can be written for any age group. Traditionally, they have been designed for children and young people—but during the last decade stories have begun to be written specifically for adults. France's *Barbarella* and America's *Little Annie Fanny* were the first, and today there are many such novels. As with comics for youth, there are many treatments—humor, adventure, realism, fantasy. Their hallmark is that they are all directed toward a mature readership. GRAPHIC STORY BOOKSHOP has a selection of some of the best of these, available to readers over 18 years of age.

—GRAPHIC STORY BOOKSHOP

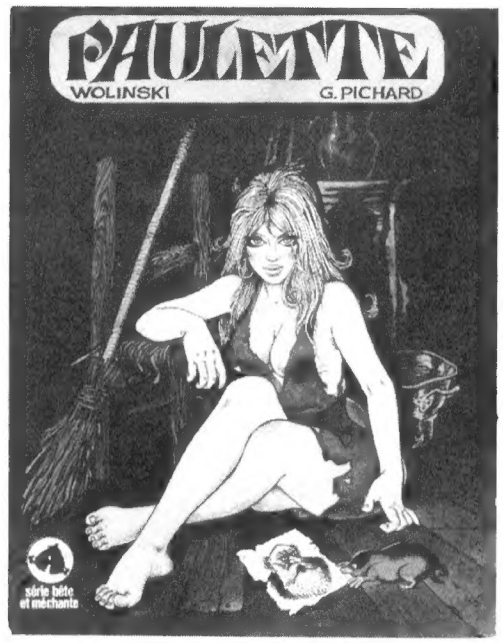


EPOXY, by Jean Van Hamme & Paul Cuvelier. A realistically-drawn serious fantasy of a young modern girl who incurs the wrath of the Greek gods and goddesses and enters a world of Amazons, centaurs, and satyrs in a series of extraordinary adventures. The mythological background is treated accurately. 80 pages, hardbound, black & one color (which varies with Epoxy's adventures), 9 3/4" x 11 3/4". In French. $10.00.



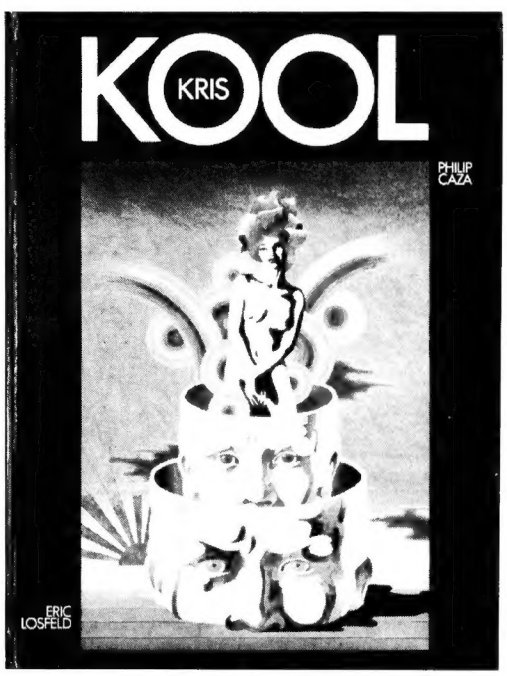
HYPOCRITE, by Jean Claude Forest. Don't be misled by the title of this wildly lighthearted tale by BARBARELLA'S creator—it's all about a teenage French girl trapped in a gloomy Scottish castle, and the strip deftly weaves its way through several episodes—including Hypocrite's attempt at seducing the gardener boy, the invasion of the reflected pigs, the battle of the ghostly aviators, and the birth at Fallacy Castle of a baby castle—before being brought to a definite conclusion. This is Forest in a looser, livelier style than we've seen before, and contains the *complete* run of the strip—plus a fine 12-page Preface containing examples of Forest's other strips. 90 pages, hardbound, black-&-white, 12" x 9¼". In French. Only $8.00.

PAULETTE, by Georges Wolinski & G. Pichard. Thorne Smith fans should enjoy this one. Paulette Guilderbuilt is a young, overly protected, bored heiress who never has any fun until the day she is kidnapped and thrown into a series of wild misadventures together with her friend Joseph, a dirty old man who's been enchanted into a stacked young broad. The action is fast, fantastic, and funny. Pichard is one of Europe's finest graphic story artists, a master of black-&-white, and he has never drawn better. 79 pages, paperbound, black-&-white, 8¼" x 10½". In French. $3.00.



PAULETTE POSTER: A beautiful 1' 7" x 2' 2" poster of a bevy of Pichard's exotic lovelies from PAULETTE—including Paulette herself. PAULETTE POSTER sent in mailing tube. Only $2.50.

SCARLET DREAM, by Claude Moliterni & Robert Gigi. A novel in the Modesty Blaise / James Bond school of secret agentry, with sexy Scarlett as the super-cool agent out to destroy Styx and his criminal empire. 88 pages, black & one color (varies), 9½" x 11½". In French. $10.00.



KRIS KOOL, by Philip Caza. An eye-dazzling chromatic pop-art science fiction extravaganza in full color that has to be seen to be believed. Space ships, ray guns, hideous monsters that disguise themselves as beautiful girls—and a hero whose final triumph is as real as the book is surreal. 72 pages, hardbound, full color, 9 5/8" x 12 7/8". In French. $13.00

LES ADVENTURES DE JODELLE, by Pierre Bartier & Guy Peellaert. Preface by Jacques Sternberg. A perverted lampoon of American popular culture, mixing elements of super-hero comics, secret agent novels, horror movies, porno magazines, and pop-art paintings. Jodelle is a secret agent of Ancient Rome assigned by the Chiefess of the FBI to spy on the beautiful lesbian Proconsuless who schemes to overthrow the gay Emperor Augustus. Rome looks like Las Vegas with giant Coke bottles and soup cans filling the landscape; vampires and monsters prey on the "typical American tourist" populace; the Proconsuless' torturers all look like Pope Paul. This is sick humor carried to an extreme. JODELLE is the only French comic art novel other than *Barbarella* popular enough to have been translated into an English edition (now long out of print). 74 pages, hardbound, in full color, 10 1/8" x 12 7/8". In French. $13.00.

VALENTINA, by Guido Crepax. An artistically outre blend of super-hero and lost race plot elements in an allegorical adventure set deep beneath the Earth. Guido Crepax's unique art style and visual storytelling methods have made him immensely popular among European graphic story fans, who regard him as a major innovator in the medium. 127 pages, hardbound, black-&-white, 8" x 10 3/4". In French (translated from the Italian). $7.75.

Please state age. :: California residents add 5% sales tax.

GRAPHIC STORY bookshop P.O. BOX 2053, CULVER CITY, CALIFORNIA 90230

PHANTASMAGORIA

PHANTASMAGORIA IS UNIQUE AMONG FAN AND UNDERGROUND PUBLICATIONS: THE ONLY ZINE OF PROFESSIONAL QUALITY THAT IS WRITTEN, ILLUSTRATED, EDITED, AND PUBLISHED ENTIRELY BY ONE PERSON, IT HAS BEEN ESPECIALLY HONORED THIS PAST YEAR. GEORGE AWARDED IT "FANZINE OF THE MONTH"; COMICS FANDOM NOMINATED IT FOR A GOETHE AWARD; FRENCH FANDOM RECEIVED IT WITH GLOWING PRAISE. ISSUE ONE (PUBLISHED JUNE 1971, STILL AVAILABLE) FEATURED A SOCIAL SATIRE IN THE FORM OF A FABLE FROM THE AGE OF LIZARDS (ABOVE) — 40 PP. OF WIT WRAPPED UP IN A TWO-COLOR PANORAMIC COVER. ISSUE TWO (PUBLISHED MAY 1972) PRESENTED 2 DRAMATIC SCIENCE-FICTION STORIES (LEFT), BUFFERED BY PORTFOLIOS OF BEMS AND SUCH — THE COVER IS ONE OF THE FINEST PAINTINGS EVER REPRODUCED IN COLOR ON A FAN MAGAZINE. ISSUE 3 (DUE TO BE PUBLISHED EARLY IN 1973) WILL TELL A TALE FROM THE AGE OF FISH (RIGHT), ANOTHER SOCIAL SATIRE COVERED BY PANORAMIC COLOR. ISSUE 4 WILL BRING A GRANDIOSE AND MOVING FANTASY, WITH ART DONE IN COLLABORATION WITH HANNES BOK, MIKE KALUTA, ROY KRENKEL, WALLY WOOD, AND OTHERS — 2 INTERIOR COLOR PLATES PLUS A COLOR COVER. ISSUE 5 WILL FEATURE A FABLE FROM THE AGE OF INSECTS, THE MOST COLORFUL AND POIGNANT OF ALL. EVERY ISSUE HAS 40 PAGES OF ART AND STORY BY PRO KENNETH SMITH — SUBSCRIPTIONS AND BACK ISSUES ARE $3 PER ISSUE. THE FIRST 100 COPIES (ONLY) OF EACH FUTURE ISSUE WILL BE AUTOGRAPHED. ORDER NOW!

KENNETH SMITH'S PHANTASMAGORIA
BOX 20020-A, L.S.U. STA. (G)
BATON ROUGE, LA. 70803

©1972 Kenneth R. Smith